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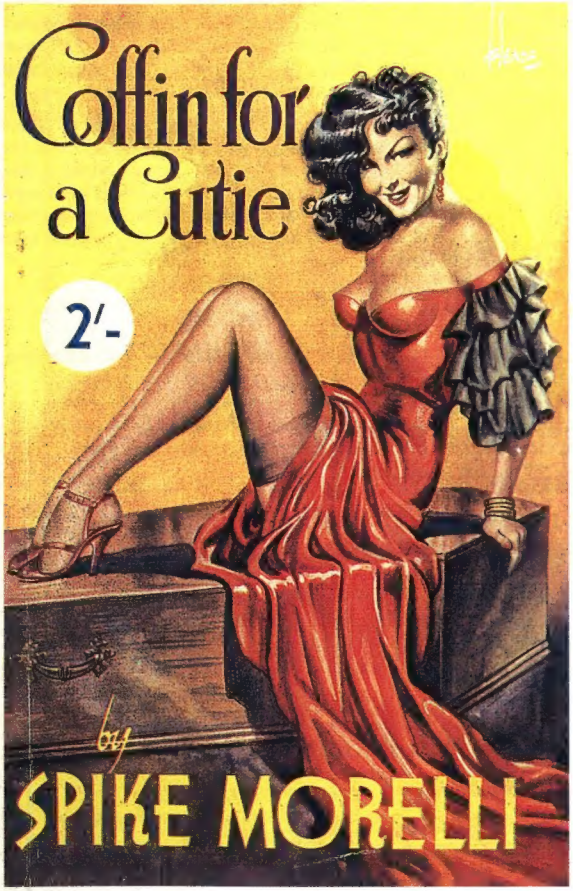

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ISSUE NO 4

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NEXT ISSUE OUT FEBRUARY 1992
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We have tried to ensure that all information published inside the magazine is accurate but we or our agents cannot be held responsible for any errors or ommissions or any loss or damage to any person acting on the information from this magazine.We are most interested and will publish amendments or additions to articles space permitting.

THANK YOU FOR SUPPORTING PPC

EDITORIAL

Welcome to Issue 4 of PPC and the rounding off c f a great year of progress in paperback, pulp and comic collecting. The 1st UK PB Fair, the Ist European Magazine, soon the first serious TV program on paperbacks. Auctions of Pan and Corgi artwork. Many new collectors and dealers, colour auction catalogues and all this depite the recession!

This issue we have yet more pages and better distribution and much, much more in the way of articles.

At last we can publish the story of "Western Story" magazine. The classic pulp mag ran from 1920 to the mid 50's, surprisingly in its last few years published only in Britain by Street & Smith or Popular Publications.

How could we let the 50th anniversary of Puffin Books go by without an article. As I struggled to put something together, lo and behold I notice in my local paper a "Puffin Exhibition". After a visit to the Wiltshire County Library in Trowbridge for the impressive display of vintage paperbacks of all types, the exhibitor, Steve Hare, kindly allowed me to run this edited version of his exhibition notes. Shame that not many of you saw the display, we should have a national museum for paperbacks!

George Goodchild wrote novels of most types, love, adventure, detective and even childrens. Admirer Ivor Sainsbury takes a look at Goodchild's mainly mid century career and the many of his 56 novels featuring his popular Inspector MacLean.

SF/Horror/fantasy fans will be aware of the extremely collectable books by Richard Matheson. His work often defies categorisation and proved ideal for the screen. Who can forget classics like "The Incredible Shrinking Man", "Duel" and "The Pit and the Pendulum". In a similar vein to Paul Buck's look at little known writer PJ Wolfson, Malcom Henderson poses and answers the question "Who is Ian Wallace". So SF fans turn on to another lesser known but excellent writer. Any other fans out there who want to promote their favourite author?

Mike Avallone is a popular guest at US conventions and you can tell why when you have read Link Hullar's article. He is the kind of writer who can write in most genres, and write well. Maybe you've read his "Man From Uncle" books, Nick Carter or hardboiled 'tec Ed Noon. He's wrote Western material, TV & Film tie-ins, historical and even soft porn novels. No wonder he's got many fans and an increasing collector's appeal.

Many of the British postwar paperback publishers started out or became involved in comics publishing. During his extensive research into this period Steve Holland has dicovered many such links, and shares them with us in his article. Of course not to be outdone Steve also solves a few more mysteries in his regular column. TV Boardman of course were very much part of this comic/pb link, Francis Hertzberg explains how Boardman illustrator Denis McLoughlin's work subsequently appeared in albums by Alexander Moring.

The Thriller boy's paper of course appeared between the two world wars and featured original stories by giants like Wallace and Charteris. Denis Adley's article may intrigue you more into finding other forgotten gems by famous authors like Dashiel Hammett. Another very collectable picture story paper is "Classics Illustrated" published originally in the USA from 1941 they often differred from their British counterparts. This was particularly so in the mid 50s with the horror

EDITORIAL

backlash against comics supposedly causing juvenile delinquency. Bryon Whitworth briefly introduces readers to the US editions of this Classic paper.

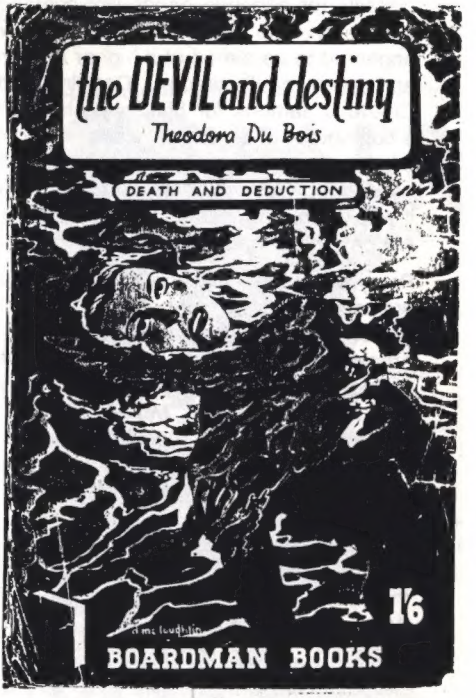
Now to comics proper with my brief article on "Bash Street Kids" creator Leo Baxendale's mor recent offerrings. Andrew Darlington begins this issue a "two parter" on the definitive roots of Swords and Sorcery in British comics eventually leading to the 2000AD phenomena and creations like Pat Mill's "Slaine".Do we have more? the answer is yes! with an intro to the first "The Prisoner" episode starring ex Dangerman Patrick McGoohan. If you would like to understand what it was all about then don't hesitate to join the "Once Upon a Time" club especially if you fancy a trip to the beautiful Portmeirion village.

You may have noticed an increase in cover charge this issue, well it's a result of deliberate policy. The mag is only quarterly and as yet is unlikely, due to other commitments, to be more often. So why not make it bigger and better for a still modest sum that compares favourably with other similar mags. And to help more I have included a free "classic" postcard repro of 50's SF cover art by Ron Turner. The cards usually sell for 30p-40p retail and this together with a classic Boardman cover "Friday for Death" are available for 30p each from the publishers. A Crime/Gangster series and an SF series are being published by Zardoz/Zeon to promote the hobby and give wider exposure to the many rare wonderful covers by British artists of the 50s & 60s (and earlier). Have you got a favourite cover? Please let us know and if possible send in a colour laser copy (most copy centres can do this). We will publish each one sent in and ask for readers views/votes on the best examples in each category. We will then publish these as postcards and give 50 cards to the supplier of those chosen. So play a part in publicising paperback art.

In a similar vein, (mind the horror pun), Bill Lofts article in this issue details some rare pbs and comics he has discovered. Have you any similar tales of undiscovered rareities or unusual finds?

Well, this issue probably contains more but unfortunately much more still had to be left over to Issue5, destined to be another biggie. So look forward to "Swords & Sorcery" in comics Part 2, "US Pulp Heroes", the Goulden/Pinnacle Books of Edgar Rice Burroughs, Lauran Paine, Pete Rice - western hero, the History of Comics (Part one), "Treat 'em Rough" and much more in issue 4 of Paperback, pulp and Comic Collector.

P.S. We still need articles on your favourite books, comics, authors or artists.



THE THRILLER

THE PAPER WITH A THOUSAND THRILLS 2D

The Thriller - "The Paper with a Thousand Thrills"

This short article is abridged from Derek Adley's introduction to "The Thriller Index" by kind permission of CJ Publications.

So ran the publicity blurbs for the Thriller, a paper that lived up to its name , yet as a tupenny book was still destined to be sold in a rack alongside the Hotspur, Wizard and their ilk.

The Thriller has always been difficult to classify, for although generally accepted as in the juvenile boys category, it always appeared to be aimed at a higher age group and even adult market. Certainly Leslie Charteris, famous for his Saint stories, and a contributor to its pages, was convinced of this even more than other publications such as Magnet, Gem, pilot and Startler. Perhaps it was the tupenny status that prevented the city gent from reading this on the train.

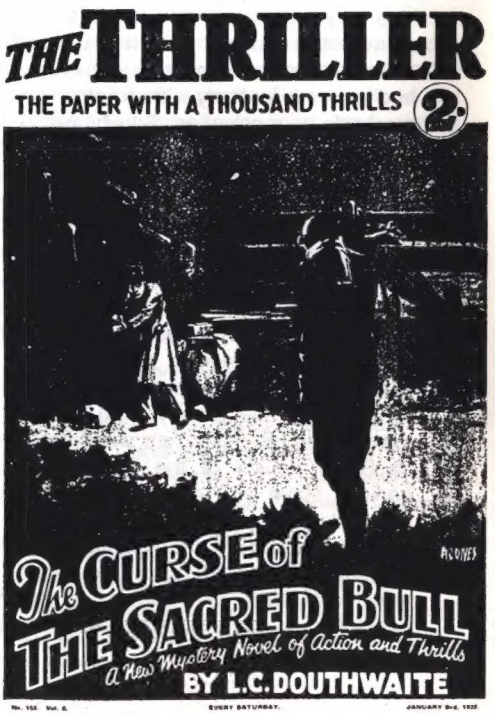
Percy Montague Haydon was certainly no ordinary editor, he controlled a large number of weekly and monthly papers and the Amalgamated Press, his employers were selling millions of magazines of all types. It was in all probability "Monty" himself that suggested the new weekly paper to be called "Thriller". This was to feature a 7s 6d value top story of mystery/crime/thriller for the sum of just 2d. Having convinced the board, "Monty" had already commissioned the great thriller writer Edgar Wallace to pen the opening story. This was his story "Red Aces" in the issue dated Feb 9th 1929.

Wallace was paid the staggering sum of 25 per thousand words unlike the more usual two guineas paid to the average author. This "coup" soon encouraged other authors to "bombard" Monty with new manuscripts.

The editor of Thriller (under Monty) was Leonard Pratt who was also editor of the "Sexton Blake Library", however Charteris bipassed "Pratty" and dealt direct with Haydon.

Cover artists featured included Arthur Jones (Nelson Lee covers), and Eric Parker (Sexton Blake). The illustrations as well as the stories featured in Thriller were entirely original and never used again. So these grim mysterious characters portrayed can only be seen in Thriller.

Besides fiction, there were also a number of


THE THRILLER
THE PAPER WITH A THOUSAND THRILLS 2D
The CURSE of THE SACRED BULL
A New Mystery Novel of Action and Thrills
BY L.C. DOUTHWAITE

articles covering all aspects of crime and its detection. Another interesting feature was "Bafflers", a detective story where the reader had to solve the mystery. There was also crime puzzles and Football League fixtures and form etc. Something here for all collectors!

With issue No 525 "Wild West" a short lived cowbay paper was incorporated. Towards the end of its run(589) the paper was retitled "War Thriller" (at Issue 579).

It was always a paper of quality and besides Wallace and Charteris, stories from Margery Allingham, Max Brand, Peter Cheyney, John Creasey, Gerard Fairlie, J Jefferson Fargeon, Maxwell Grant, Dashiel Hammett, WE Johns, EP Oppenheim, Sax Rohmer and many more notable authors. Sadly it was only after its demise that a fuller appreciation of prime stories by these highly collectable authors, was made. So if you are a fan of these or Horler, Gerard, Clevely, Berkley Gray, Rochester, George Harmon Coxe, Perowne etc etc can you afford to miss these Thriller stories.

If you want to know more then buy "The Thriller Index" by Derek J Adley and W O G Lofts. Here you will find a fuller introduction and complete index of all issues, together with a large selection of the terrific artwork displayed in its many pages.

Available from Zardoz Books for 2.50 incl postage or direct from its publishers CJ Publications, A&B Whitworth, 17 Hill St, Colne, Lancs. BB8 0DH

EDGAR WALLACE COMING!

TWO brand-new novels by this famous author are to be published soon in The THRILLER! The first of these I have already in hand, as I mentioned last week, and the second is actually being written by Mr. Wallace during his visit to Hollywood. It is being sent direct to me from America as soon as it is completed, and as Mr. Wallace is known for an amazingly quick worker, I am expecting it almost any day.

The first yarn, which you will have early in the New Year, is an enthralling new novel of the latest exploits of the famous Mr. J. G. Reeder, Edgar Wallace's inimitable detective character. Don't forget to put your friends wise to the fact that they can read these new yarns in The THRILLER for twopence only, and, in the meanwhile, keep YOUR eyes open for further announcements about our grand New Year programme.

For next Saturday's issue of The THRILLER, I have arranged to give you Anthony Skene's latest story, "Creaks' Bullion." This is a most sensational and gripping yarn of a master-crook who made a mistake and who incurred the relentless enmity of one who, despite the terrible ordeals prepared for him, was determined to smash him. From a position of security and power the master-crook found himself faced with a bewildering danger, a menace which threatened to draw down his whole organisation, his greatest coup. And the whole secret of the power against him was in a battered bowler-hat! Here is an unusual and thrilling story that you must not fail to read. Look out for "Creaks' Bullion," by Anthony Skene, next week in The THRILLER.

Yours sincerely,

The Editor

Letters to the Editor should be addressed to: "The Thriller" Office, The Fleetway House, Farringdon Street, London, E.C.4.

RICHARD MATHESON - master of fantasy and horror

by Maurice Flanagan

Richard Burton Matheson (1926-) is regarded as one of the best proponents of Horror/Fantasy fiction. His work is known to many through screenplays such as "The Incredible Shrinking Man", "Omega Man". "House of Usher" and his many TV scripts (including the eponymous "Twilight Zone" series.His screenplay for the film "Duel" launched director Steven Spielberg's career, as the "made for TV" movie obtained cult status and extended cinema release. This film, as much as anything else Matheson did, illustrated his ability to defy categorisation.Was the man versus mechanical truck beast storyline, horror, adventure or just another chase movie typical of the early 70's?

Since the mid 70's Matheson career has been almost totally TV or Movie dominated but it is his 50's and 60's novels and stories that "liberated" SF writing from the genre constraints found in the post war period.

He was born in Allendale, New Jersay in 1926. His work was first published at the tender age of nine in the "Brooklyn Eagle" but it was not until after he graduated as a Batchelor of Journalism that with his first attempt he sold his short story "Born of Man and Woman" to the then new "Magazine of Fantasy and Science Fiction" (1950). The strange story, of a chained mutant child and its vision of parents and escape, immediately transcended the horror/fantasy/SF genres.(Later reprinted in "Third from the Sun" in 1955). Four mystery novels followed before possibly Matheson's most famous offerring "I am Legend" was published in 1955. This novel has been filmed twice as "The Last Man On Earth"(1964) and with Charlton Heston starring in "The Omega Man" (1971). The story involves a clever twist of the Vampire mythos when the survivors of a worldwide plague are transformed into vampires and the narrator hero is the last normal human being.

The screen versions differ slightly in storyline, the American International version finds Vincent Price as a scientist immune from the plague. The later Warner Bros version finds Heston in a semi-destroyed LA, the survivor of germ warfare and safe only in daylight hours from its vampiric inhabitants. The theme was continued in 1968 by Romero with his classic "Night of the Living Dead" and subsequently with "Dawn of the Dead", "Day of the Dead" and the many other flesh eating "Zombie" movies.

His 1956 novel "The Shrinking Man" was another twisted mutation story as the man contaminated by a radioactive mist reduces ad infinitum to become an alien in his own

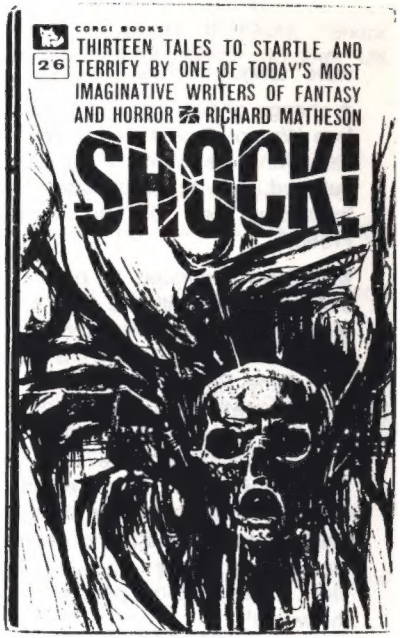
world. His clever ploy of selling the screen rights to Universal only on condition that he wrote the screenplay ensured his entry into a new more lucrative outlet for his writings.

All these early works involved the alienation of the individual from what would normally be familiar surroundings. It was this theme together with the ability to give realism to a harrowing dream scenario that set Matheson apart from his contemporaries.

Meanwhile he continued to write in both horror and SF genres with "The Shore of Space"(1957) and the four "Shock" collections(1961-1970). Matheson also wrote novels on the themes of clairvoyance and the psychic with "A Stir of Echoes" in 1959. The same year his collaboration with Charles Beaumont was seen in the US TV series "The Twilight Zone" a nasty combination of stories involving alienation and shock. He continued his screenwriting with detective and western TV series and with film scripts for American International such as the Poe adaptation "The Fall of The House of Usher"(1960) and adaptation of Jules Vernes "Robor the Conqueror" and "Master of the World" in the 1961 filn "Master of the World". This fruitful period for Matheson saw "Usher"collaboration with Roger Corman continue with another Gothic Horror classic "The Pit and the Pendulum". The ultimate film of "cobwebbe d torture chambers, bleeding brides trying to tear the lids off their untimely tombs" (David Robinson).

His screenplays are so diverse in nature and content showing a man of exceptional versatility. Much of his work shows his vision of the comic even in horror. This ability was exploited more fully in the spoof movie "The Comedy of Terrors"(1963) with Vincent Price "helping along" potential customers of the undertaking business he ran with Peter Lorre and Boris Karloff. "The Raven"(1963) was a less successful attempt with Corman and the ageing horror trio to combine horror with humour.

Perhaps even his Star Trek screenplays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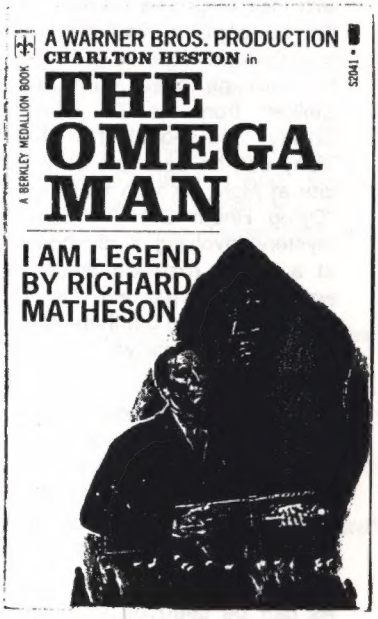
THIRTEEN TALES TO STARTLE AND TERRIFY BY ONE OF TODAY'S MOST IMAGINATIVE WRITERS OF FANTASY AND HORROR RICHARD MATHESON
SHOCK!



were "tongue in cheek" spoofs.

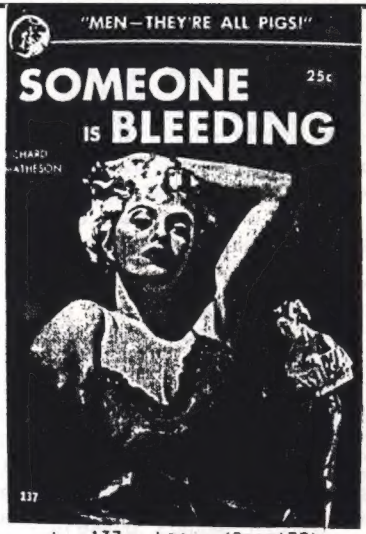
A change of direction with the book "Beardless Warriors" produced a World War Two story and as with "I am Legend" this suffered badly when transferred to celluloid by another pen as "The Young Warriors" (1966).

Matheson continued to publish the occasional novel as with the 1971 parapsychologial "Hell House" filmed from his screenplay in 1973 and his 1975 "time travel" novel "Bid Time Returns". The latter was filmed as "Somewhere in Time"(1980) a "tearjerker" type interpretation with unhappy playwright Christopher Reeves falling in love with a painting of Jane Seymour and then wishing himself back in time. Whilst the earlier "Hell House" was descibed by the New York Times as a "fine horror story..materialization, possession, Satanism, the works"

Matheson's novels are always engrossing with their emphasis on paranoia and his TV film screenplays invariably a cut above the rest. Several have led to series, for example the spin off series "Kolchak: The Night Stalker" from his TV Movie "The Night Stalker" and sequel "The Night Strangler". Many can be seen on Channels 2 or 4 or late at night, as with the recently screened "Dying Room Only"(1973), a low budget mystery involving a disappearing husband at a shady roadside diner. Always worth watching out for are his TV offerrings, maybe someone out there can compile a list of these. I for one would like to look at his Star Trek episodes.

His later work includes "What Dreams are made of" based in a large part on his own experiences and interest in psychic phenomena. He also published "Earthbound" under the Logan Swanson pseudonymn in 1982. During the 70s he lived in Woodland Hills, California.

As can be seen by the US prices shown below for fine US firsts, Matheson is currently one of the most collectable of authors. Many of his novels were paperback firsts and even his later material commands high prices. Similarly UK first editions were also in pb and, though not commanding US type prices yet, are all quick movers. The early Corgis are not easy to find in fine condition and must sell for between £5 and £10.



137 LION (ORIG'53)

180 LION (ORIG'53)

Film Credits as novel or screenplay include:

"The Incredible Shrinking Man" (Universal 1957), "The Fall of the House of Usher" (AIP 1960), "Master of the World" (AIP 1961), "The Pit and the Pendulum" (AIP 1961), "The Comedy of Terrors" (AIP 1963), "The Raven" (AIP 1963), "Tales of Terror (AIP 1962), "Last Man On Earth" (AIP 1964), "Young Warriors" (Universal 1966), "The Devil Rides Out" (1968) "The Omega Man" (Warner 1971), "The Legend of Hell House" (Fox Rank 1973), "Bid Time Returns" (CIC 1980)

TV Movie and Teleplays include:

"The Twilight Zone" (1959-1964)- (episodes incl. "A World Of Difference", "The Invaders", "Nightmare at 20,000ft", "Steel"). "Star Trek" (several), "Duel" (1971), "The Night Stalker" (1971), "The Night Strangler" (1972), "Dying Room Only" (1973), "Dracula" (1973), "Scream of the Wolf" (1974), "The Stranger Within" (1974), "Trilogy of Terror" (1975).

Novels and Collected Short Stories in Paperback include:

"Fury on Sunday" (US Lion 180 1953 -$250)

"Someone is Bleeding" (US Lion 137 1953 -$250)

"The Shores of Space" (US Bantam A1571 1957 -$35,UK CorgiS164 1958)

"I am Legend" (US Gold Medal 47 1954 $140, UK CorgiT197 1956)

"Third From The Sun" (US Bantam1294 -$30, UK CorgiS1027 1961)

"The Shrinking Man" (US Gold MedalS577 1956 $125, UK Gold Medal)

"A Stir of Echoes" (US Crest s308 1959 $25, UK CorgiSC886 1960)

"Ride The Nightmare" (US Ballentine 301-K 1959 $90)

"The Beardless Warriors" (US BantamF2281 1961, UK Corgi)

"Shock"(1961), "Shock II"(1964), "Shock III"(1966), "Shock IV"(1970) (US Dell, UK Corgi/Sphere)

"Shock Waves" (1970)

"Hell House" (US Bantam,UK Corgi 1973)

"Bid Time Returns" (US Ballentine 1976)

"What Dreams May Come" (Berkley 04202 1979 $50)

"Somewhere in Time" (US Ballentine 28900 retitle 1980 $50)

"Earthbound" by Logan Swanson (1982)

also look out for Bantam Books A2046, A2227, A2412 all stories from the Twilight Zone with potential Matheson episodes (1961-1962)

Magazine Appearences are numerous including:

"The Magazine of Fantasy and Science Fiction"

"Fantasy and Science Fiction"

"Fantastic Story", "Galaxy", "Playboy","Startling Stories"

"Thrilling Wonder Stories", all worth a look through in the 1950-1965 period.

These stories have often been reprinted in collections eg The "World that Couldn't Be"(Perma M4197-1961), "And Graves Give Up Thir Dead" (CorgiGS1497 1964), "Vampire" (Peter Haining, Target 1985) and countless others.

References

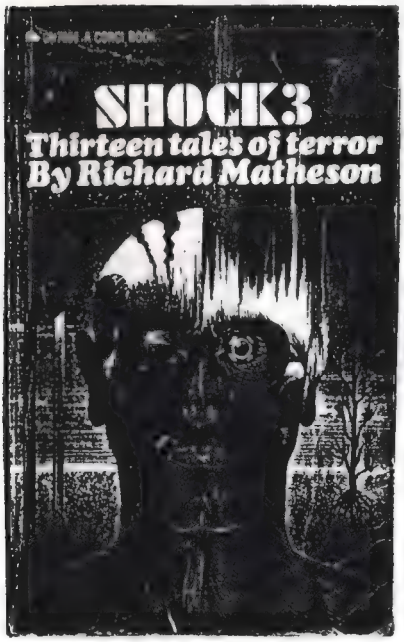
The Penguin Encyclopaedia of Horror and the Supernatural (1986)

The Encyclopaedia of Science Fiction ed- P Nicholls (1979)

Who's Who in Science Fiction Brian Ash (Sphere 1977)

Science Fiction in the Movies R. Pickard (Muller 1978)

Horror Movies Alan Frank (Hamlyn 1977)



Charlton Heston, the last normal human alive on Earth in *The Omega Man* (Warner Bros.)

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"WARRIORS OF ANCIENT WORLDS"

by

ANDREW DARLINGTON

Where are the roots of Swords & Sorcery? Through the 1950's and 1960's British picture-strip stories like 'OLAC THE GLADIATOR', 'HEROS THE SPARTAN', 'KARL THE VIKING' and 'WULF THE BRITON' defined a genre that today is recognised as the best work of legendary artists FRANK BELLAMY, DON LAWRENCE, and RON EMBLETON.

This is the full story by:

ANDREW DARLINGTON

44 Spa Croft Road, Teall Street, Ossett, West Yorkshire, WF5 OHE, ENGLAND, Tel: 0924-275814

I owe my interest in, and enthusiasm for, the Roman military campaigns of Agricola in Northern Britain, not from school history lessons, but from the colour pages of the 'EXPRESS' comic, and the adventures of 'WULF THE BRITON'. Just as my knowledge of the deposed last king of Rome, 'Tarquin the Proud', and his attempted coup to regain power with the assistance of other Latinium tribes, comes not from my excellent history teacher Mr Nelson, but from 'TIGER', and the graphic exploits of 'OLAC THE GLADIATOR'. Throughout the late 50's and 1960's, along with Science Fiction strips and novels, adventure fiction set in antiquity in prose and picture format supplied me with an evocative and important genre of ideas. Its popularity then, and continuing cult interest today, indicates I was far from alone in that fascination.

The exquisite and historically detailed novels of Henry Treece and Rosemary Sutcliffe delineate the general territory the strips work within; from the days of Classical Greek civilisation, through the rise and decline of Rome, into the Dark Ages of the epic Viking voyages. On such a time-scale the earliest strip is John Burns' 'WRATH OF THE GODS' with a script that captures something of Treece's myth-weaving. "From the ancient, crumbling ruins of the once mighty Greek Empire there still lives a strange, time-worn legend. It deals with a proud mortal who dared to challenge Fate and defy the most powerful Greek God of all, Zeus. The mortal's name was Arion, and his story began 3,000 years ago ...".

Later, the exploits of 'HEROS THE SPARTAN' commenced in full gravure colour across the centre-spread of 'EAGLE' on 27th October 1962, the same issue that saw the launch of Dan Dare's 'WEB OF FEAR' serial. 'OLAC THE GLADIATOR', the British slave with ambitions in the combat arena, began in 'TIGER' in 1957.

'WULF THE BRITON', in the meantime, ran in 'EXPRESS' from 1956 to '61, first as the central character of 'FREEDOM IS THE PRIZE' and later - from '57, eponymously on the front page. Moving further through historical time 'KARL THE VIKING' was a popular feature of 'LION' from 1960 (to '64). In a further incarnation as 'ERIK THE VIKING' he took the genre from 1969 into the next decade for IPC'S short-lived 'SMASH'. No relation at all to the Monty Python movie of the same name, 'Erik' closed in 1971.

Taken together these stories from a powerful and unjustly neglected part of British comics history. The art remains often stunning, and is seldom less than impressive, incorporating work from the portfolios of acknowledge graphics wizards like Frank Bellamy, Don Lawrence, or Ron Embleton. Accurate enough, at their best, to make academic text-work, care was taken with the details of armour, architecture, and vessels, to ensure a high degree of authenticity. Yet there are fantastic and supernatural elements that add extra dimensions to Heros and Karl ensuring that their exploits are never dull.

Unfortunately the same can't be said for certain 'fringe' strips. These were the days when local movie-houses screened a slew of Hollywood forays into Brylcreamed antiquity - 'THE FALL OF THE ROMAN EMPIRE', 'SPARTACUS', 'THE ROBE', or hugely enjoyable all-action costume romps like the Tony Curtis Kirk Douglas epic 'THE VIKINGS'. The downside of such celluloid extravagance was a tendency for descent into the pious. And 'EAGLE' was founded by the Reverend Marcus Morris whose crusading do-goodery ensured a sequence of back page serials built around the Biblical themes. Chad Varah, editorial consultant and genuine war hero - he'd escaped Nazi arrest in 1934, scripted 'MARK: THE YOUNGEST DISCIPLE' through 1955. The illustrations, by Bellavitis, feature Roman costumes and period settings as accurate as any contemporary strip, both well-crafted

and stylish, but not even his skill is capable of salvaging a high interest factor from such dull subject matter. Things don't improve with the even greater excess of 'THE ROAD TO COURAGE' in 1961, where a Marcus Morris script and art by Dan Dare's creator Frank Hampson are brought to bear on the story of Jesus. So we'll pass them by ...

There is also a rash of strips set in prehistory which, despite straying dangerously into Conan territory, are occasionally worth chasing up. 'MORG OF THE MAMMOTHS', in ancient Britain 9000 years ago, was serialised in 'LION' through the final months of 1963, an Androcles variant, Morg is exiled form his tribe - the Hill People, after striking up a close relationship with Karga, the single-tusked Mammoth. In 1964 they sequelled into 'JOURNEY TO THE EDGE OF THE WORLD' to face even greater perils from predatory dinosaurs. Closer to the genre and over at D C Thompson, as far back as July 1940 'HOTSPUR' had run text stories featuring 'PEP-TALK POLONIUS:

MAKER OF GLADIATORS' (issue no's 361 to 389), and a crudely unsophisticated picture strip from March 1952 (issue no's 803 to 814) which traces the history of 'TORGOTH THE AXEMAN' and his comrade Prince Olaf, heir to the throne of Norway. Also from the Dundee stable I recall 'BEANO' serialising a Viking strip taking its protagonists through Africa defying the various obstacles placed in their path by Saracens.

But the first of the genuine classics - 'WRATH OF THE GODS', begins in what Denis Gifford calls "blazing hand-painted colours ... across the cinematic centre spread of 'BOYS WORLD no.1' (in 'ENCYCLOPAEDIA OF COMIC CHARACTERS'. Longman 1987). The date is 26th January 1963, the story drawing heavily on mythology as Arion searches for the Nameless God to whom he must return the Chalice of Apollo, meeting the devious Sphinx en route, or questioning for the stolen Bow of Delos which will re-animate Patreious, a mistakenly slain friend. The art Gifford so admires is by Don Lawrence, a graduate from the 'Marvelman Family' comic-books, but here establishing a new benchmark for juvenile magazine illustration that he'll continue into the highly-rated 'THE TRIGAN EMPIRE' stories - since published in large-format book editions. But in the meantime 'BOYS WORLD' survived a mere 89 issues, merging with 'EAGLE' from the 10th October '64 issue, where Arion's adventures briefly continue.

'HEROS THE SPARTAN' was written by Tom Tully (who went on to script DAN DARE in the 1980's 'EAGLE' re-launch), and - for a year, was illustrated by Frank Bellamy, Dare's most controversial artist. The iconoclastic Bellamy had already embellished the tales of 'MARCO POLO' and 'DAVID, THE SHEPHERD KING' for 'EAGLE', and he'd go on to work on 'GARTH' in the 'DAILY MIRROR' and for Gerry Anderson's 'THUNDERBIRDS' strip spin-offs. But with Heros he was instrumental in freeing British picture strips from the rigid limitations of the 3-frames wide by 4-frames deep straight-jacket, by exploding his graphics in disruptive fully interlocking shapes that come together into a single double-spread conception. Promoted to the status of real art, yet never sterile, the Heros stories also aspire to the best that Swords & Sorcery has in its image-banks. The macabre quality is almost tactile as "on the Island of Darkness, Heros the Spartan and the survivors of his cohort were forced by priests of the pagan god Diom, to fight duels with the animal-men called the Magus". Weird scenes follow bizarre threats from slavery in the gold mines of the priests of Diom, to the search for his lost centurian friend Septimus imprisoned under the thrall of the Man of Vyah, an evil Eastern despot. In a 'FANTASY ADVERTISER' interview (12 May 1973) with Dez Skinn, Bellamy reveals how the ""EAGLE' people 'phoned me to offer me the set, telling me that HEROS would be about swashbuckling adventures of someone who would be a cross between

GIVE THE BRITON ALL HE NEEDS TO HELP HIM ON HIS WAY! REMEMBER, GLADIATOR — I HAVE TREATED YOU WELL!
. . . . AND
FRESH CLOTH
HORSE . . . .
MEAL, HE WAS
LEGION OUTPOS
NORTH . . . TO
. . . AND AT LAST, LONDINIUM, CAPITAL OF ROMAN BRITAIN . . . PLACE OF OLAC'S BOYHOOD.

a Roman soldier and an ancient Greek soldier. I had the first script - by Tom Tully, a few days later ... I definitely found Heros to be something entirely different from anything I'd ever drawn. I was able to create giant warrior tribes, sea monsters and eerie creatures".

Heros is given command of the Fifth Legion 'the worst unit in the armies of Rome' by a tyrannical and vindictive Caesar and - with a courier called Crassus, marches them north into Gaul to stamp out an evil Druid cult. Episode five of the story (dated 6th April 1963) includes a famous battle scene featuring over 200 figures; a spread destined to be exhibited at the New York 'American Academy of Comic Book Arts'. Then, following his ordeal at the hands of the 'false' Vyah, sentenced to die 'the death of a thousand cuts' - as well as a lesser artist in 1964, Bellamy returns to illustrate action set in the desert stronghold of E1 Raschid whose Moorish army plans to conquer Rome. With the 'EAGLE'/'BOYS WORLD' merger Heros is reduced to a single page from October '65 and into the next year with L. Bermajo as the draughtsman responsible for a tale in which - wrongly accused of an assassination attempt Heros and the gladiator Candilis are outlawed by Caesar. He becomes a galley-slave, fights the pirate Barbosa, and winds up in the combat arena of Governor Epicus. By his demise HEROS THE SPARTAN shares 'EAGLE' pages with that kindred story from the days following the Trojan Wars - 'WRATH OF THE GODS'! Heros tales continue into the 1965 'EAGLE ANNUAL', a 4-page saga located in Gaul called 'MARK OF THE WARRIOR' done with some flair by Bermajo. And although the strip was discontinued on a weekly basis that same year, Bellamy recaptures the full horror of the subhuman denizens of the Isle of Darkness in a one-off 8-page adventure for the '66 annual, pitting the Spartan against Druid Cormag, shaman of the lyncanthropic Wolf Clan.

'WULF THE BRITON' replaced the 'MARK FURY' single-page colour strip in 'EXPRESS WEEKLY' dated 13th October 1956 in his introductory story set in AD62. Written by J Mike Butterworth (also destined for 'THE TRIGAN EMPIRE') it traces the struggles of Wulf - a slave owned by the Roman Lucellus, as he endures a series of seven trials to gain his liberty. The story swiftly expands to double-page status announcing itself as "out of the desperate days of Ancient Rome leaps Wulf the Briton" - by January '57 leaping to the front cover under his own name, the 'Freedom is the Prize' sub-title gradually fading out. From its finest episodes inked by Ron Embleton - who inherited art duties with the switch to the front-page and carries them over into a lavish centre-spread, Wulf's forays range across the Empire from Egypt and back to Britain, there to resist the Roman centurian I used to mispronounce phonetically 'Agri-Cola' (a la Pepsi Cola!). But "our quarrel is with injustice, not with Rome alone. We go to help the weaker" Wulf cries heroically in the 1958 'EXPRESS ANNUAL' story. Here, alongside a JET MORGAN escapade, Wulf is "captain of a galley with a crew of escaped gladiators" fighting Timur Khan of the Tartar War-horde on the Black Sea. Righting such misdeeds he remained an integral 'EXPRESS' attraction until the final issue, long after he'd lost both cover position and his best artist. With the magazine's radical format reshuffle of 16th April '60 into 'TV EXPRESS' Wulf was terminated.

Heros and Wulf, with their luxurious use of rich gravure colour, were promoted as 'prestige' strips with a whiff of educationalism to validate the claim. Yet unlike the 'EAGLE' back-pagers, they also succeed superbly as adventure yarns. But of all the genre it was 'OLAC THE GLADIATOR' in humble monochrome who survived longest; continuing as a star of 'TIGER' for eleven years - from 1957 to '68 ...(Final Part to follow).

STARTS TO-DAY—A SUPER STORY STARRING THE TOUGHEST WARRIOR OF ANCIENT ROM

OLAC THE GLADIATOR

It was one of the greatest contests ever seen in the arena of Imperial Rome—Ronak, the Egyptian, undefeated expert with net and trident, and Champion of Alexandria, versus Olac the Briton, finest sword-fighter in the Roman Empire.

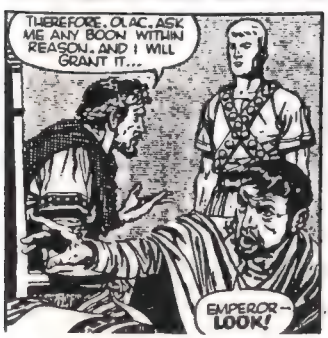
Even the Emperor craned forward in his seat as the Egyptian sidled craftily in, his net ready . . .

BUT NEITHER OLAC NOR HIS OPPONENT HEARD THE CROWD'S CLAMOUR. THEY CIRCLED, LOOKING FOR AN OPENING. AND THEN SUDDENLY, THE DEADLY NET SNAKED OUT—
GOT YOU, GLADIATOR!

...THEN THE CONTEST WAS OVER...; AND THE BRITON WAS KNEELING ON HIS OPPONENT, HIS EYES ON THE IMPERIAL BOX...
YOUR WILL, EMPEROR?
THE EGYPTIAN SHALL LIVE! HE FOUGHT WELL... THOUGH NOT SO WELL AS YOU, OLAC, PRINCE OF GLADIATORS!

AFTER THE GAMES, THE EMPEROR FEASTED AT HIS PALACE, SURROUNDED BY SENATORS AND HIGH ROMAN COUNCILLORS...
THAT BRITON COST ME A THOUSAND GOLD PIECES TODAY, SIRE—I BACKED THE EGYPTIAN...
THEN YOU ARE A FOOL, GEMINIUS—NO MAN HAS EVER WITHSTOOD OLAC IN THE ARENA FOR LONG! I WOULD BACK HIM AGAINST A LEGION—!
LICTOR—SEND FOR OLAC!

OLAC CAME, AT THE EMPEROR'S COMMAND...
SIRE?
OLAC—ROME IS THE MASTER OF THE WORLD! THE LEGIONS HAVE CARRIED THEIR EAGLES PROUDLY FROM END OF THE EARTH TO THE OTHER. YET NOWHERE HAVE WE FOUND A SWORD-ARM TO EQUAL YOU, OLAC THE



A STRANGE AND OMINOUS FIGURE STOOD IN THE DOOR OF THE BANQUETING HALL—A SOLDIER, HIS ARMOUR DENTED AND UNIFORM TORN. BEHIND HIM, CROWDING IN THE DOORWAY, WERE LEGIONARIES—AND AS HE STRODE TOWARDS THE EMPEROR, A HUSH FELL...
WELL—WHO ARE YOU?
GAIUS PETRONIUS, EMPEROR—TRIBUNE OF THE SIXTH LEGION! WE WENT INTO PARTHIA WITH CRASSUS—AND NOW WE HAVE RETURNED... WHAT IS LEFT OF US!

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-**PAPERBACK AND PULP COLLECTOR ISSUE1** - a few left at going to press -PB Collecting, Teen Gang, Hard Boiled Crime, Hammett, Chandler, Woolrich, JR Fearns Spike Gordon Gangster Novels, Badger SF & Supernatural PBs, Doc Savage, Corgi Auction, US NY Convention etc COST £3.00, **PAPERBACK, PULP & COMIC COLLECTOR ISSUE 2** - contains articles on PB & Comic Dealers, TV Boardman Books and comics, Denis McLoughlin artwork, Fred Brown crime, Tarzan Imitators, Andy Capp, Comic and Pulp collecting, Robert Bloch and much more £3.00 incl post. **PPC3** Garth, WR Burnett, Rider Haggard's Quatermain, Fred Brown SF, Ron Turner's Tit Bits SF Comic, Thunderbirds & John Theydon, PJ Wolfson, Edgar Wallace, Muir-Watson pulp publishers, The Avenger Cost £3

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THE HOLLAND COLUMN

OF SUPERMEN AND SUPER-WRITERS

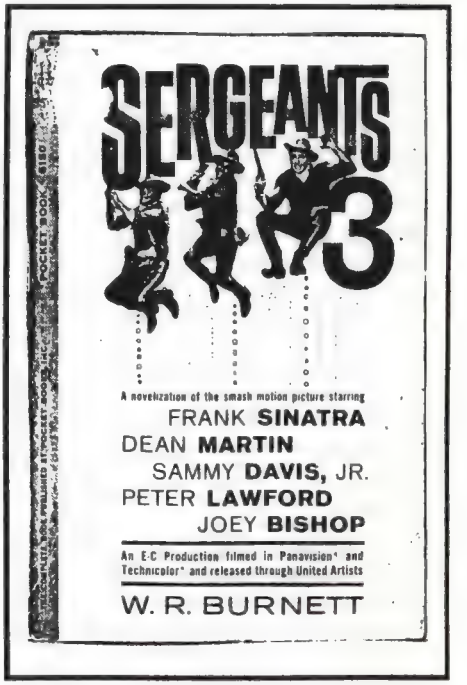
Well, who'd have thought that one of my rambling letters chatting about things close to my heart would turn into three rambling pages in print. That there's a follow-up is an even bigger surprise.

Garth

Andrew Darlington's fine synopsis of Britain's longest running superhero pinpointed one of the long-standing fallacies about Garth: he was never a superman, or intended to be the British equivalent of the American superhero. However even Steve Dowling admitted that Garth was "modelled on superman - however we had Garth as a human being." Talking in 1965, Dowling stated that the idea for Garth came from Gordon Boshell who was working at the Daily Mirror at the time. In fact, Boshell was the first writer to follow Dowling, who wrote the first three or so weeks worth of Garth strips himself. Dowling was also working on the family strip, The Ruggles, but the pressure of writing and drawing two strips was too much - he handed over the reigns to other writers. The Ruggles was handed over to Edward Guy Morgan in 1946 (Morgan is probably best remembered as the script writer for films such as "Albert R.N." and "Anna Karenina", although he worked for TV - "No Hiding Place" for example - and scripted the "Storm Nelson" strip in Eagle), and later to William Connor, a Mirror columnist. Once Dowling was able to concentrate solely on artwork alone the strip reached a standard that few newspaper strips have hit since. If Titan do plan any further albums, perhaps they could look to this and the Peter O'Donnell period for material. Garth is now being taken in a new direction by writer Tim Quinn and artist Martin Asbury. Incidentally, Dowling's assistant and now cartoon-editor of the *Mirror*, John Allard, lives in Chelmsford, home town of yours truly. Just thought I'd mention it.

W.R. Burnett

Now it can be told: those of you who know of "The Mushroom Jungle" project (and further to my mention of mushrooms from last column), Maurice has cleverly blown my cover. "The Mushroom Jungle" is a rip-off of Burnett's "Asphalt Jungle". I needed a working title, and it so happened that the John Huston film version was on the TV. It's a brilliant film, staring Stewart Hayden and Louis Calhern, with Marilyn Munroe taking the role of Calhern's mistress. But if my title and Burnett's are similar, perhaps the eagle-eyed amongst you would care to compare the film-poster for "The Mushroom Jungle" (which was printed in the book Marilyn, published by Starlog Press) and


SERGEANTS 3
A novelization of the smash motion picture starring
FRANK SINATRA
DEAN MARTIN
SAMMY DAVIS, JR.
PETER LAWFORD
JOEY BISHOP
An E·C Production filmed in Panavision and Technicolor and released through United Artists
W. R. BURNETT

various paperback covers by 'Kris' in the 1950's, particularly "Don't Tempt the Hangman" by Spike Gordon (Modern Fiction, 1953). Are they by any chance related?

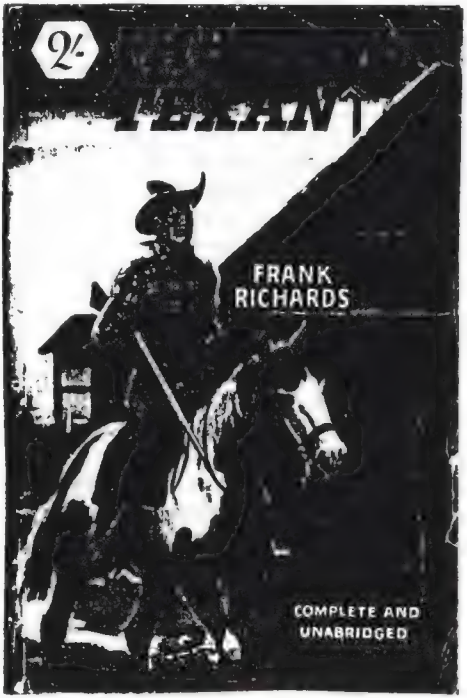
Frank Richards

"20th Century Children's Writers" includes an entry for Frank Richards, and nestling amongst the "Publications for Children" list is "The Lone Texan", published by Atlantic in 1954. Whether the information is correct or not I'll leave to experts on Charles Hamilton's writings. However, it is interesting to note that Hamilton was writing quite a bit outside of the Amalgamated Press in the days after the War, ranging from the fairly well known Sparshott series from William Merritt, to lesser known series such as "Dick and Doris" in *Merry-Go-Round* (J.B.Allen) and short western tales in Gould-Light's *Ace-High Western.*

I'll contend myself here to some information about the publisher. They seem to have been a short lived affair, operating out of 16 Barter Street, London WC1, publishing original novels and a number of French translations by the likes of De Maupassant and Zola between February and December 1954. A full list of titles appears elsewhere in these pages. A point in Charles Hamilton's favour is that they published the work of another prolific boys' writer, Arthur Groom. Groom, an ex-bank clerk and sub-manager for the Royal Bank of Scotland and British Colonial Bank, and editor of London underground's staff magazine in the 1920's, wrote many stories and novels, particularly westerns, including the "Buffalo Bill Annual", as drawn by Denis McLoughlin. He also took over the writing of Sunny Stories from Enid Blyton, which may seem an odd way of living for a 6 foot 5 inches tall ex-R.A.P.C. Captain.

Tit-Bits

Phil's excellent survey of Tit-Bits Science Fiction Comics has brought to light a very rare series; it also highlights a problem faced by the people who help compile the "Official Comic Book Price Guide". Maurice, in his editorial, noted that the comic was listed at £10 a copy, yet Phil notes that he has not seen a copy on sale in nearly 40 years of serious collecting. I've only seen it once, and that in an old comics sales list from the 1970's where four of them were offered at £1 each. The difficulty here is that the series is little-known except amongst collectors of Ron Turner and 1950's space comic strips, and nobody really knows what they'd be willing to pay unless copies are offered for sale. The regular buying and selling of comics in the USA between dealers and collectors means that price trends are far easier to spot. With a smaller collecting base in the UK, and far less speculative buying by collectors, prices can fluctuate dramatically. But one swallow doesn't make a summer, and selling a number one Beano at £2,000 (which happened not so long ago) does not mean that this is the new average selling price. In fact a number one Beano **in better condition was offered at a lower price and could not find a buyer. The £10 for Tit-Bits was arrived at as a minimum price I would**



expect anyone to pay. It would be daft to speculate on the highest price anyone would pay. However, when the prices are reviewed at the end of the year a new factor will have to be considered: a whole new group of readers have heard about the comic thanks to Phil's article, some of whom will no doubt be interested in buying copies. If copies come on the market an accurate selling price may emerge. If not, I can still imagine that minimum price rising quite dramatically anyway because of the added interest.

John Theydon

The search continues, and "Stage to Rockville" by Tex Carter (Martin & Reid, 1950) can be added to the John Jennison canon. I know of 4 titles in the Tex Carter Western series, but there are definitely others: some are unnumbered, but two of them are given as numbers 13 and 14. If anyone knows of other titles, please get in touch. There were other similar series also published by Martin & Reid, and these may also contain Jennison tales, so any and all information on this publisher would be of interest. I've also traced an earlier short story from 1945. A James William Jennison is registered as dying around August 1969 in Scarborough. Could it be 'our' Jennison? Anyone out there from Scarborough?

Edgar Wallace

John Hogan gives a terrific account of Wallace's output. 183 books and over 1,500 short stories. Is he the most prolific British author, asks Maurice? Well, no, but that doesn't take anything away from his tremendous output.

So, who was Britain's most prolific writer? Some highly prolific authors have already been mentioned above, Arthur Groom and John Jennison, who both published over 100 books. Frank Richards wrote hundreds of stories that were of short novel length, but under 100 books directly for the book market. But if you count all the Amalgamated Press library titles and Howard Baker reprints as collections (which they are), his output grows imensely. Ted Tubb and Lionel Fanthorpe (both guests at the recent Book Fair) have published 119 and 181 books respectively. Steve ("Hank Janson") Frances wrote 171 at least. John Russell Fearn whose work has been mentioned in PPC wrote around 200 novels and further titles continue to appear in book form for the first time in the UK and Italy, thanks to the sterling work of Phil Harbottle. Richard Goyne wrote 200 that I know of, which doesn't take into account his women's novels, and Albert King had written 200 novels, mostly westerns, by 1977 and has produced more since then. The turn of the century romance writers were highly prolific, with Annie S. Swan and Effie Rowlands (Madame Albanesi) both writing over 200 novels. Other 200+ novelists include John Glasby, who wrote virtually all the Badger novels not written by Lionel Fanthorpe, and Jim Moffatt, who claimed 247 novels under 49 pen-names in 1971, and he was still churning them out. I have 537 novels listed for John Creasey, but I'm sure I could have missed some. Top of the pile as far as I know is Enid Blyton, with 793 books (based

on the checklist which appeared in "Twentieth Century Children's Writers). But I've yet to examine the records for Ursula Bloom (another Old Chelmsfordian) and Barbara Cartland who will be high on the list. I should count Gladwell Richardson and Lauren Paine, both American but both working for the UK market. More next time.

Other Stuff

Typo of the month: my article in *Midweek* (8th August) on collecting paperbacks contained the astonishing news that the New York Collectable Paperback Expo had 25 books for sale!

And just to prove that it's not always the fault of the editors: my Curtis Warren article in *Book and Magazine Collector* (August) contains the information that the "Azan the Apeman" artist was Ray Theobald. Not true; as Phil mentioned in issue 2 of *PPC* the artist certainly isn't Theobald. The stupid thing about the mistake is that I even sent in Azan books for cover reproductions! The first rule for writing articles is Check Everything. Phil's idea that it might be Terry Maloney is far more plausible, as Maloney was certainly working around that period (e.g Pocket Books B24, "The Jury" by Gerald Bullett, 1951; Pan No.197 "Dirtie Eddie" by Ludwig Bemelmans, 1952); does anyone have copies of those books for comparison?

Last minute addition: At the Paperback Book Fair Bob Adey flourished a Muir-Watson that I didn't have listed and has sent further details. The Maurice Dekobra and Eve Ellin titles listed in issue 3 were both part of the "51 Series", to which can be added: Else Jerusalem THE RED HOUSE nd (1951), 160pp, 2/6, and Upton Sinclair DAMAGED GOODS. Thanks, Bob.

QUESTIONS

American bibliographer Steve Miller needs information on British editions of American pulps *Terror Tales* and *Horror Stories*, for his massive index to pulp magazines. Steve is also after information on the following magazines: *Mystery Stories* (World's Work), *Queer Stories* (1929?), *Spicy Horror Stories* (1935-36?), *Thrills* (1939?), and the fanzine *Tales After Dark No.1*. To this I'll add World's Work's *Mystery and Detection* and the Atlas pulp reprints *Stirring Stories*, *Swift Action Stories* and *Exciting Fiction*. I'm also interested in contacting anyone who collects British reprints of American comicbooks as I need a lot of information on them. Contact Steve Holland, 12A Broomfield Road, Chelmsford, Essex CM1 1SN.

Nobody Lives Forever
W.R.BURNETT
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W.R.BURNETT
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ATLANTIC BOOK CO

Atlantic Books

16 Barter Street, London WC1

Bradford, Matthew C. INVASION FROM SPACE nd (May 1954), 128pp, BAR, 1/6, [anon]

Braun, F.W. THE WAY OF THE APACHE (Sep 1954), (192pp), 2/-

Claythorne, Arnold W. STATE MARSHAL nd (May 1954), (128pp), 2/-

Groom, Arthur BATTLE OF THE DEVIL HOLE [Western Rangers Books], nd (Apr 1954),

128pp, BAR, 1/6, [Brabbins]

Groom, Arthur CHICK WOODHAM BEATS THE TRAIL (Feb 1954), (128pp), 1/6

Groom, Arthur DEAD RIVER RANCH (Apr 1954), (128pp), 1/6

Groom, Arthur NEW MEXICO (Oct 1954), (128pp), 1/6

Groom, Arthur SHADOW SHERIFF (Oct 1954), (128pp), 1/6

Groom, Arthur THE SIX-GUN SWELL (Feb 1954), (128pp), 1/6

Maupassant, Guy de FORT SOMME LA MORT [Abr.] Translated from the French by Molyneux

nd (1954), 192pp, HOL, 2/-, [anon]

Richards, Frank THE LONE TEXAN (Sep 1954), (192pp), 2/-

Zola, Emile THE HUMAN BEAST *(La Bete humaine)* Translated from the French by Molineux

(Dec 1954), (192pp), 2/-

Zola, Emile MISTRESS EARTH *(La Terre)* Translated from the French by Molineux

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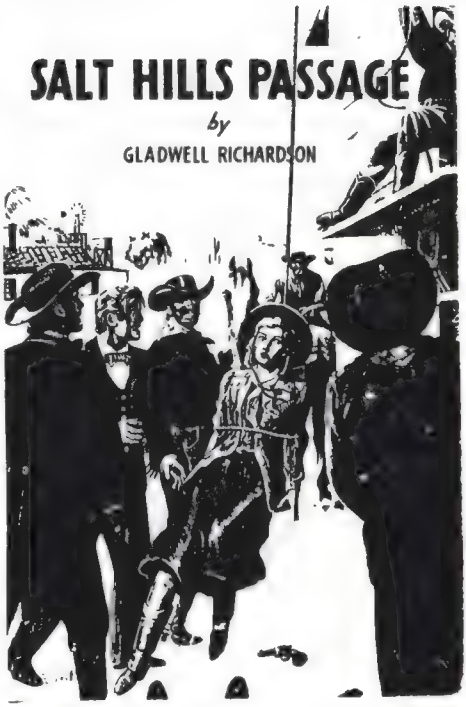

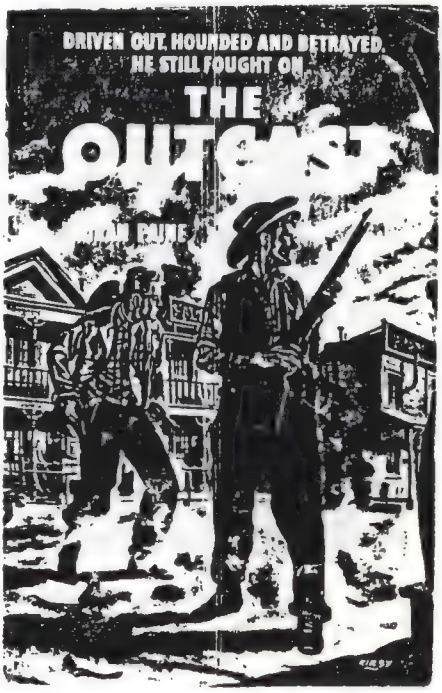

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GEORGE GOODCHILD (1888-1969)

by

Ivor Sainsbury

HAD GEORGE GOODCHILD written only his Inspector McLean stories (56 books, including almost 40 collections of short stories, each containing 16 to 19 tales), he could by no means be accused of lack of industry or inventiveness. But there was much more to the man than that.

Information on dust jackets indicates that he was a Surrey man, born at Kingston-on-Thames, and living at Guildford around 1950. He started work in a publishing house in 1905, and also engaged in free-lance journalism until he started military service in the First World War. During the war he was wounded and gassed, and thereafter decided to write full-time.

Goodchild had managed some editorial work and writing during the war. Editorial work included "England, my England: a war anthology" (1914), and "The Blinded Soldiers' and Sailors' Gift Book" (1915). "Umpteen Yarns, collected from somewhere in France" (1917) may also be noted. Short story collections presumably written by Goodchild include "Down 'Plug Street' Way, and other tales" (1918). Peace-time saw "the Great Alone (Tales of Alaska)" (1919) and "The Crimson Domino" (1919) - this volume containing some crime stories.

Collaborative works from this period are "Made in the Trenches" (1916) with Sir Frederick Treves, "Old Sport': the romance of a warhorse" (1919) with Maurice Mottram, and "The Right to Strike" (1921) with Ernest Hutchinson.

Goodchild's two earliest full-length novels were "Written round" plays by others: "The Barton Mystery" (Walter Hackett) (1916) and "Tiger's Cub, a Romance of Alaska" (George Potter) (1917).

1919 saw the first completely original novel, "The Land of Eldorado: a Tale of the Seal Islands". Through the 1920s Goodchild published and average of two books a year under his own name - some about crime, such as "Captain Crash" (1924) and "The Monster of Garmmont" (1927), and the early detective story "The Rain on the Roof" (1928). He also wrote adventure stories (or romanced in the sense of Sir Henry Rider Haggard's 'Allan Quatermain' books). He tended at first to set these in Alaska or neighbouring areas of Canada, and they are, somewhat loosely, sometimes called 'Westerns'. "Mushalong" (1927)is one; on the other hand, "Klondyke Kit's Revenge" (1922) takes place partly in England. A few love stories - "Meg o' the Dale" (1927) is an example - also appeared.

During the 1920s, Goodchild also published novels under three bylines - six books as

Alan Dare between 1922 and 1929, seventeen as Jesse Templeton from 1923 to 1934 (including two which had originally been 'Goodchild's'), and nine as Wallace Q. Reid (Westerns in the extended sense) between 1928 and 1936. In all three cases, reissues after a few years were under Goodchild's own name.

Goodchild continued to write this mixture of adventure, crime and love stories for most of his remaining life, the locale for the adventures ranging over much of the World. I will refer to some of these books later. However, there was a general trend to detective stories in the late 1920s, which led him to introduce his most enduring character, Chief Inspector Robert McLean, with his regular assistant, Sergeant Brook. Their debut in the short story collection "McLean of Scotland Yard" (1929). Unusually, the individual stories are untitled, only numbered; Goodchild continued this practice from most of his career, an occasional late collection being titled, however.

Goodchild described McLean and Brook in the very first story, and except to some extent in the novels, rarely repeated or added to the information. McLean is talk and angular, fair-haired, with wide-set, piercing blue eyes deeply set under a ponderous brow, and a rather large nose. He looks more like a university professor than an accomplished criminal investigator. At the outset he is aged 30, and wears gold-rimmed pince-nez for close reading, although his normal sight is super-excellent. He is Scottish, contemptuous of superstition, and has an insatiable thirst for knowledge. Unless in disguise he is the best-dressed man in the C.I.D. McLean's character has two facets - the energetic, indefatigable tracker of criminals, and the dreamy student of life. He loves fresh air, and is fond of golf. Other interests are mentioned from time to time, often to trigger off an investigation.

Sergeant Brook comes from the Dorchester area, and despite his years at Scotland Yard retains a love of the country. He is burly, delighting in steak and chips with a quart of bear. He has an ability to speak broken English perfectly. The relationship between the two may be described as formal but relaxed. McLean normally calls the sergeant 'Brook'; the latter calls his superior 'Sir', but does not feel called on to use the title in every sentence by any means. Friends of the Inspector usually call him 'Mac' rather than 'Robert' or 'Bob'.

Most of the story collections contain independent tales. A few of the early collections, however, have McLean up against the

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same criminals on a number of occasions. "McLean of Scotland Yard" sees the Inspector combatting a Doctor Fingal in several of the stories. Fingal is arrested and jailed at the end of the book, serves his sentence, and reappears in "How Now, McLean?" (1931); this time he is believed to be killed at the end.

In the third collection, "McLean at the Golden Owl" (1930), the detective has been framed by a criminal called Arnuad de Wynter and forced to resign from the Yard. He set up as a private investigator, principally to clear his name and bring the villain to justice, which he duly does and is reinstated in the Force. He also solves some completely independent cases - only to be expected as the book covers a period of three years.

Goodchild continued with McLean short story collections until 1967, when"McLean Knows the Answers" appeared.

Meanwhile, 1933 saw two McLean developments. One was the start, by the publisher D.C. Thompson, of the 'Dandy McLean Library'. I believe this was the first use of the nickname 'Dandy', which to my knowledge did not appear in the text of any story. It was used by the same publisher after the Second World War in their very lengthy series of McLean short stories in 'The Weekly News', where the sub-heading was on the lines of "An Inspector Dandy McLean Mystery".

Also in 1933 "The Triumph of McLean" appeared; it was the first book-length McLean story.

The series of long McLean stories continued until 1962 ("Savage Encounter"). A few seem worthy of brief comment.

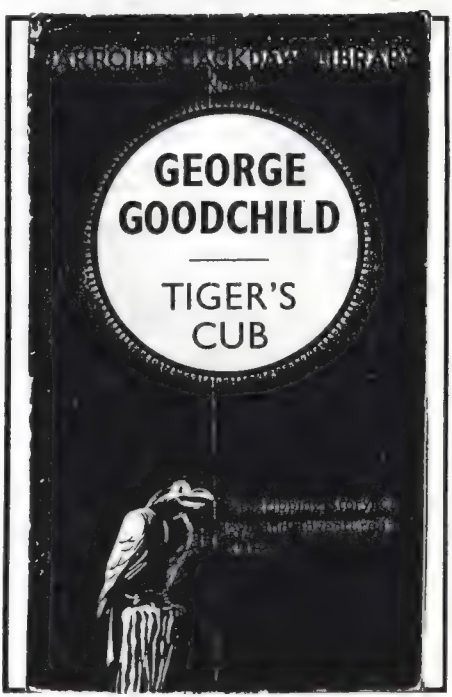
In "Death on the Centre Court" (1935(, McLean is a somewhat reluctant spectator at the men's singles final at Wimbledon when one of the finalists collapses during the match. Naturally there are suspicious circumstances - starting with the discovery that the dead man had been boosting his performances with drugs.

"McLean Takes a Holiday" (1942) is a rare example of Goodchild revising one of his books for a reissue. I assume the original story was set during the war and made references to this. In the 1951 reissue as "Inspector McLean's Holiday, the events take place in peacetime. "Companion to Sirius" (1949) apparently involves the occult. "Tiger, Tiger" (1959) differs from most McLean stories in that the emphasis is on motive rather detection in a more conventional sense.

Considering now a few of the non-McLean tales from 1929 onwards, "The Splendid Crime" (1930) relates a mystery solved by Inspector Brent. "The Road to Marrakesh" (1931) involves mystery and adventure in North Africa.

Two books originally published under the Jesse Templeton byline are "The Yellow Hibiscus" (1931) set in Siam and Burma, and "Inhch of the C.I.D." (1932) which features another one-book detective.

"Captain Sinister" (1933) features a crook



(Goodchild cont) whose real name is Sinistro. "Q.33" (1933) was the first of a number of spy stories; it features a British agent using the code name Q.33" (1935), and the short story collection "Q.33 - spy Catcher" (1937). Captain Nigel Rix starred in "quest of Nigel Rix" (1934) and "Knock and Come In" (1935); Rix also worked for the British Secret Service. Mention can also be made of "Operator No.19" (1937) and "Known as Z.1" (1940).

"Dear Conspirator" (1948) deals in part with the rehabilitation of a young man into civilian life after serving in World War II; to complicate this process, he tries to carry out an obligation to a dead comrade, and consequently gets caught up in a web of intrigue.

Ivor Sainsbury is a member of the Edgar Wallace Society, any views expressed are his own and not necessarily the Society's.

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"Doctor Zil's Experiment" (1953) seems unique among Goodchild's output; Science Fiction combined with romance. The experiment, intended to prove certain scientific theories, goes disastrously wrong, wiping out the human race except for five men and one woman.

Goodchild concluded his non McLean mysteries with "The Last Secret" (1956); it is also an adventure story set maimly off the North African coast.

The final adventures saw a return to the Frozen North. "The Danger Line: A Story of the Canadian North West" (1958) was followed by "False Intruder: A Story of the Old Yukon" (1960).

We must now go back in time to the second half of the 1930's which was a prolific period for Goodchild - some half a dozen books a year. It was additionally Goodchild's only extended collaboration with another writer, namely CE Bechhofer Roberts (1894-1949), who sometimes used the byline "Ephesian". Roberts' solo writings included biographies, studies in credulity (eg on spiritulism), several novels, and cooperation with CS Forester on a play: Nurse Clavell. The novels included three crime books: one full length novel and two collections of short stories, featuring A.B.C.Hawkes, an investigator, in 1936 and 1937.

Goodchild and Roberts together wrote five novels, from "The Jury Disagree" (1934) to "We Shot An Arrow" (1939), and a play collection: "They All Do It! and Two Other Plays" (1935).

In conclusion, our picture of Goodchild is that of a man who wrote interestingly on a wide range of fictional topics; his production exceeded 150 books. He is nevertheless most likely to be remembered for his McLean short stories, "crime capsules" as they have been called.

NOTE: Information for the article was from the author's reading of Goodchild's output, backed up by the lists in Allen J. Hubin's "Crime Fiction, 1749-1980;A Comprehensive Bibliography", and The British Library's "General Catalogue of Printed Books".

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SMALL PRESSES AND THE BAXENDALE FAMILY *by Maurice Flanagan*

On Saturday 28 September 1991 (fresh from the success of the PB Fair) I took a stand at the Small Press Fair. We arrived (Myself, Linda and the three offspring) about nine thirty and set up a table for the hordes due at 10.00 clock. It didn't take long before the kids became restless (30 seconds?) and keen to be off searching for computer games. This despite my protestations that there was bound to be comics on sale at the fair. Surprisingly this rearguard action did'nt convince them to stay, despite the fact that their bedroom joists creaked with the combined weight of hundreds of Beano, Dandy, Buster, Knockout, Whoopee, Cor etc,etc annuals and comics.

On my own by now I began to chat to the next tableholder. He had come up from the West Country near Gloucester, I from Wiltshire. He like me clearly did'nt have an accent from location. Apparently he came from Preston, Lancashire, I from Bolton in what used to be Lancashire. He drew cartoons (Not one of my talents!), and so did his father. And his name was Baxendale, Martin Baxendale, his collegue was his father, Leo Baxendale. They combined were the creators of the majority of my kids' comic heroes and many of mine.

Leo. of course, was creator of the famous DC Thompson characters "The Bash Street Kids", "Little Plum", "Minnie the Minx", "The Three Bears" and the "Banana Bunch" amongst others. So please excuse me now for a little diversion into the careers of these two gentlemen.

Leo left Thompsons in 1962 and was recruited by Odhams Press to spearhead their onslought of the Thompson empire in 1964. This began with "Wham!" and then "Smash" in 1966. Both of the weeklies featured Leo's creations such as "Grimly Feendish", "General Nitt", "George's Germs", "The Nervs" and many other favourites. His IPC work continued with the subsequent launches of "Buster" and "Whizzer & Chips".

Martin was to continue the Baxendale input to IPC comics from 1979 to 1984 with comic strips for Buster and also ironically ghosting for the "Baxendalesque" Tom Patterson strips. His work can be found in the plethora of IPC comics and annuals of the early 80's. Take your pick from Buster, Whoopee, Shiver & Shake, Knockout etc.

What of the duo now! Martin runs the small press, "Silent but Deadly" using his comic skills to create the character "Plop", a small cylindrical brown cheeky chap proving very popular to the Gift Shop Trade. Plop together with his other comic books like,

"Your New Baby", now are Martin's main occupation.

Leo, draws the "Baby Basil" cartoons for the Guardian and under his Reaper Books imprint has just published a limited run edition of collected strips, from the paper. It's certainly a quality hardback book and Leo's prologue talks of the recent events in his life, his draining court case with Thomsons, his involvement with CND, his relationships with other comic artists and his return to comics in 1990 after the full time involvement in the court case.

The other book Leo has in print is "On Comedy"- The Beano and Ideology. He opens in his forward "Twelve years ago I wrote "A Very Funny Business (Duckworth 1978), a linear chronicle of my twenty two year passage through the comics industry."

On Comedy is a very different kind of book, though it covers a part of the same journey. Here, I have brought into close focus one

Hear Minnie natter, natter!—Dad thinks that little girls don't matter!

MINNIE THE MINX
HAVE A CAKE, MR SMITH.
SAVE ONE FOR ME, YOU MEAN OL' MAN!
DO HAVE A CAKE, MRS. SMITH!
WHY DIDN'T YOU VULTURES LET ME HAVE A CAKE?
BECAUSE LITTLE GIRLS DON'T COUNT!
HEY! I CAN'T GET A LOOK IN AT THE T.V. SET!
THIS IS A GROWN-UP PROGRAMME— LITTLE GIRLS DON'T COUNT!
LATER
OFF TO BED YOU GO - SUPPERS FOR GROWN-UPS - LITTLE GIRLS DON'T COUNT!
NEXT DAY. GOING TO SCHOOL.
OOH, I AM MAD!
ONLY ANOTHER 5 MINUTES BEFORE THE EXAM. FINISHES!
NO GOOD CRIBBIN OFF MINNIE - SHE HASN'T DONE ANYTHIN'!
HERE'S A LETTER FOR YOU FROM TEACHER, DAD!
Minnie's got nothing for arithmetic. Teacher
WHY · DIDN'T · YOU · GET ANYTHING · FOR · ARITHMETIC?
BECAUSE · LITTLE · GIRLS · DON'T · COUNT!

decade: from 1953, the year of my creation of Bash Street, Minnie the Minx and Little Plum, to 1962 the year I left the Beano."

The gentle, unassuming man I spoke to, had clearly gone through seven years of courtroom purgatory to get, not just for himself but for all comic artists, the right to claim his own creations. "On Comedy" to some extent must be some reaction to this and shows Leo's determination to document the influences and methods of these creations. He talks of the character "Plug", his child version of the Goon, Eccles. (The name coming from the American phrase "Plug-ugly"). He talks of many more, Teacher, the Man with No Name, Teddy the Bash Street Rock n'Roller. The jive session in 1958 on a Perents Day where Teacher is caned by the Headmaster and Teddy's eventual erasure when he bacame superfluous to Bash Street's activities.

The book gives, and is intended to, an insight into Leo's vision of the comic as art. He describes his drawing method, he also describes how he believed his young readers viewed his art. The second of the book gives the chronological detail, in diary form, of his involvement with the Thompson comic stable, the comic characters, his fellow artists and the stories behind the stories.

The book continues with the Arena TV programme "The Dandy-Beano Story". In this section Leo puts to right the programmes emphasis on the punishment aspect in Bash Street. With his detailed review of every "whack" in the Bash Street sets, (whacking occurred in just 72 of the 424 weekly sets he drew), Leo contradicts the impression given that there was any moral that the naughty must be punished by showing that Teacher was often on the wrong end of the Head's cane.

"On Comedy" ends with extracts from Leo's book "The Encroachment Part 1", a serious and studied documentation of nineteenth century social history, also available from Reaper Books.

In conclusion, I must recommend the book as an extremely interesting read that any British serious comic fan must have. How could you miss this insight into perhaps the most influential of British humour comic artists who has adapted his style sufficiently through five decades to be still very much in demand.

"I Love You Baby Basil" Reaper Books 1991 (Limited edition hardback Price £9.95

"On Comedy - The Beano and Ideology" Reaper Books 1989 Price £5

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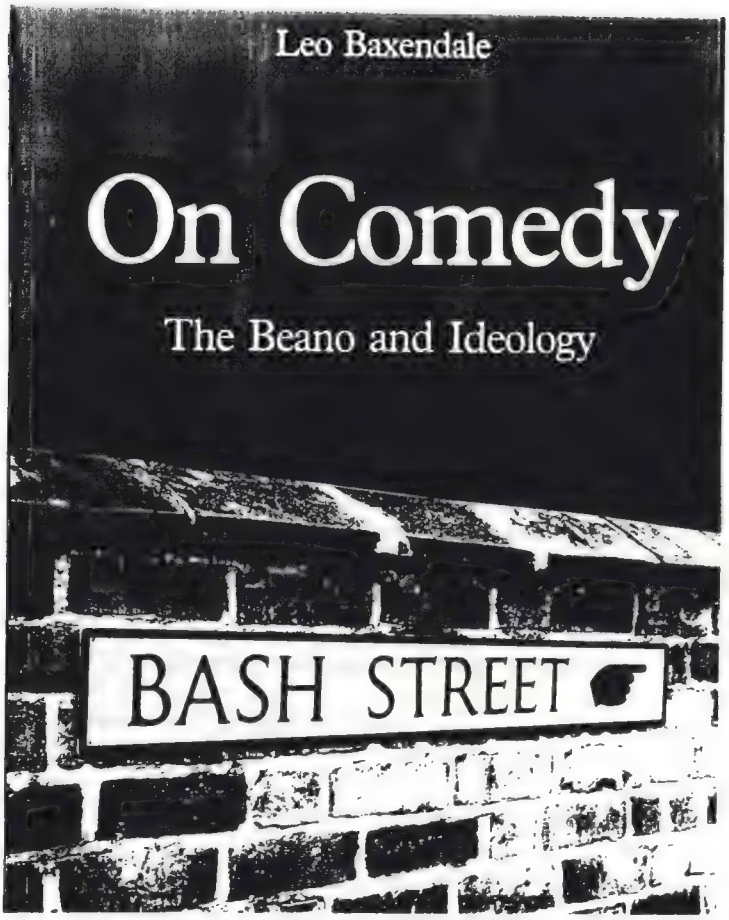
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The Beano and Ideology
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'I LOVE YOU BABY BASIL !'
WE THREE THINGS FROM ORION ARE
WE BEAR THREE GIFTS FOR YOU INFANT BASIL. YOU MUST BE AWARDED ONE GIFT FROM CATEGORY A, B OR C..
X MARKS THE SPOT
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THE PUFFIN STORY

by Steve Hare

Intro to Steve:

As you will see below, I am a writer by trade - although you may have your doubts after seeing the jumbled way in which all this is presented. Basically I am a film maker - I specialise within a specilialised market - working with architects and property developers, doing things like electronically putting scale models of major developments into live footage of the place where it is proposed to build them, in order to give the local population an inkling of just what these people have in mind for their towns. As you can imagine, I am not exactly snowed under with work. Going freelance this time last year has not made me rich or famous - I've sort of struggled along and found time to do some of the things that interest me.

I am not a book dealer - I am strictly a collector, but like all collectors I know what is rare and if I see it cheap I will buy it to keep as a bargaining chip. I have some 8000 Penguins and Puffins - as each series gets harder to complete the first hundred, I start looking for the second hundred - and so on. So I have the first 2000 Penguin main series complete - and am a good way into the third thousand. I am some 50 short of the first 1000 Puffins - but what I lack most is what everyone lacks - the Cut Out Books and Baby Puffins.

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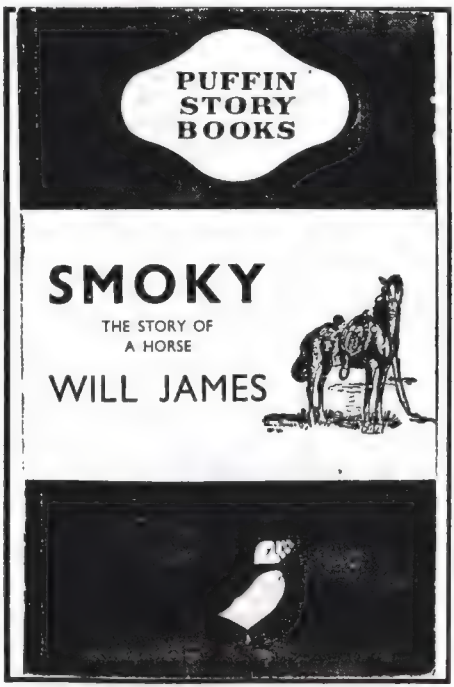
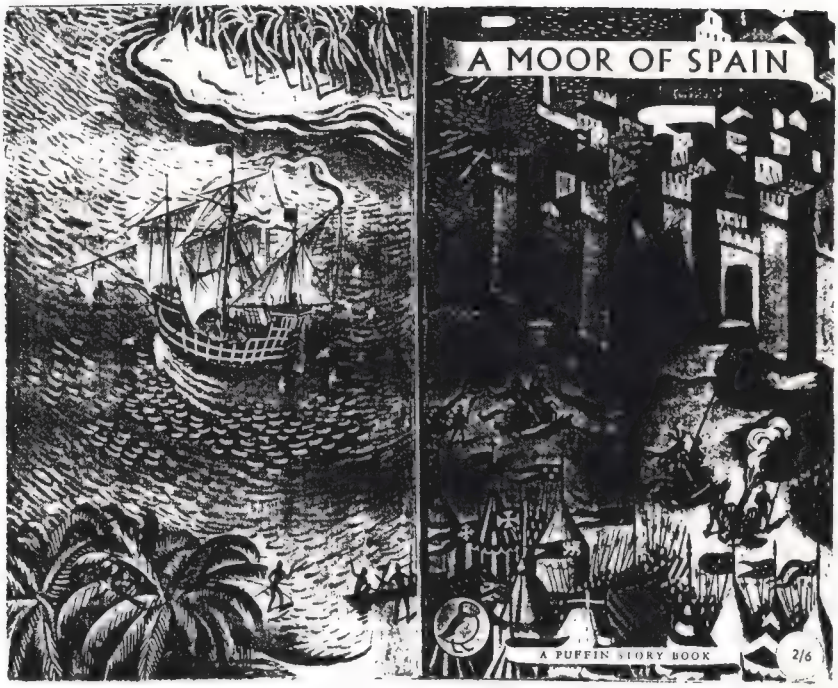
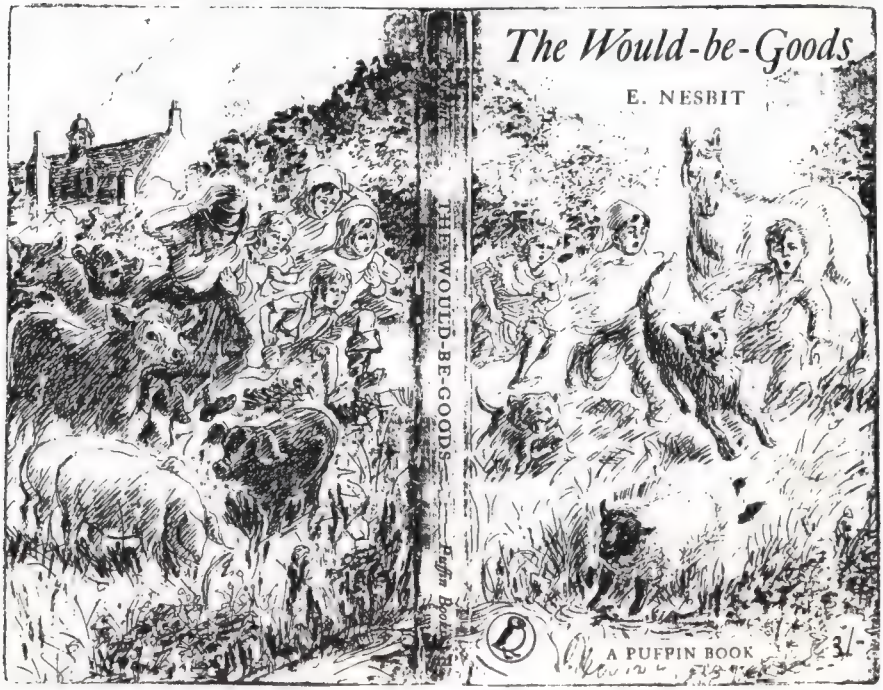
During August 1991 Steve Hare, a Wiltshire writer and producer of video programmes for architects, put on an exhibition of the development of Puffin books, to coincide with Puffin's 50th anniversary. With limited space, it was not possible to produce either a definitive or exhaustive display - there are some 4000 Puffins in or out of print - and only a few hundred books shown here.

Similarly the text that accompanied the exhibition was designed primarily to arouse the interest of children half way through the long summer holiday, and parents despairing of an entertainment or diversion that was actually free. So the text does not purport in any way to be the authorised history of Puffin.

The Exhibition is based on a subjective choice - favourite authors and illustrators are perhaps over-represented. But who cares. The Exhibition was put on as much for me as the audience. After collecting all Penguin series for more than twenty years it




A MOOR OF SPAIN
A PUFFIN STORY BOOK
2/6


The Would-be-Goods
E. NESBIT
THE WOULD-BE-GOODS
A PUFFIN BOOK
3/-

has long been a source of nagging doubt that whilst it was all very well a few dedicated eccentrics preserving a piece of social history for posterity - it all becomes a bit sterile when no one but you and your family and friends ever get to see them. So in a way the exhibition was a means of salving conscience. At the same time, the more people who take an interest in such books, the more likely they are to be preserved. In a way then everyone benefits - collectors, readers, nostalgic forty year olds - I'm all of them.

There are authorised histories of Puffins; general and very specialised articles to be found - for further reading try;

The Story of Puffin Books; Sally Gritten, 1991

32 page booklet unfortunately only available as part of the 25.00 boxed commemorative set of ten Puffins.

Antiquarian Book Monthly Review, May 1991 - Sally Gritten

(a shortened version of the above)

Book & Magazine Collector; No 11, January 1985, Fiona Stafford

Various items and articles from Penguin publications such as Penguins Progress, Puffin Post, The Penguin Story, Fifty Penguin Years

and various articles and snippets from the Penguin Collectors' Society Newletters - essential reading.

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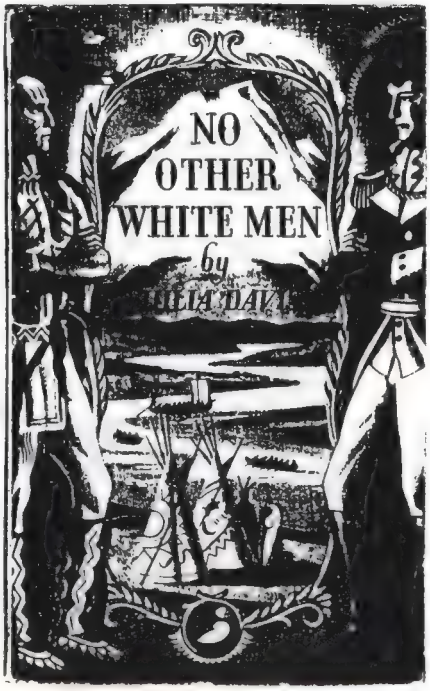


FIFTY YEARS OF PUFFIN BOOKS

1941 - 1991

by Steve Hare

1; PUBLISHING IN THE 1920s AND 1930s

Books have been published in paper covers for nearly 400 years - so they were not exactly a novelty in 1935 when the first Penguin was hatched. It is said that Penguin Books - the idea of Allen Lane of publishers The Bodley Head - came into being because he was unable to find anything worth reading one day on Exeter station, waiting for a train to London after staying the weekend at Agatha Christie's house.

However it is probably more relevant that Britain was in the grips of the Depression, and publishers, such as the Bodley Head were suffering and needed to sell more to survive. People were very keen to read - but they could not afford the books they wanted to read; or did not want to read the ones they could.

Benns Sixpenny Library - c. 1928 - cost 6d (2.5p)

The Forerunner - Annie Swann - H & S - c. 1925 - 9d (3.75p)

Brave New World - Aldous Huxley - first edition 1932 7/6 (37.5p)

2; PENGUIN BOOKS - A PUBLISHING REVOLUTION

Penguin provided good quality contemporary books at 6d - the price then of a packet of ten cigarettes. One of the first was by Agatha Christie. Their design was simple and bold - unlike anything seen in previously. Books were colour coded according to subject - blue - biography; orange - fiction; green - crime fiction

The first ten Penguins - published 1935 - cost 6d each

3; THE PAPERBACK MARKET GROWS

It was not long before Penguin had a number of paperback rivals. Some even adopted birds as symbols. None were as successful as Penguin. As the subject matter they covered grew, more birds were enlisted - Pelicans; King Penguins; and eventually Peregrines, Ptarmigans - and Puffins.

Collins Crime Club; 1936 6d

Hutchinson Crime Book Society 6d

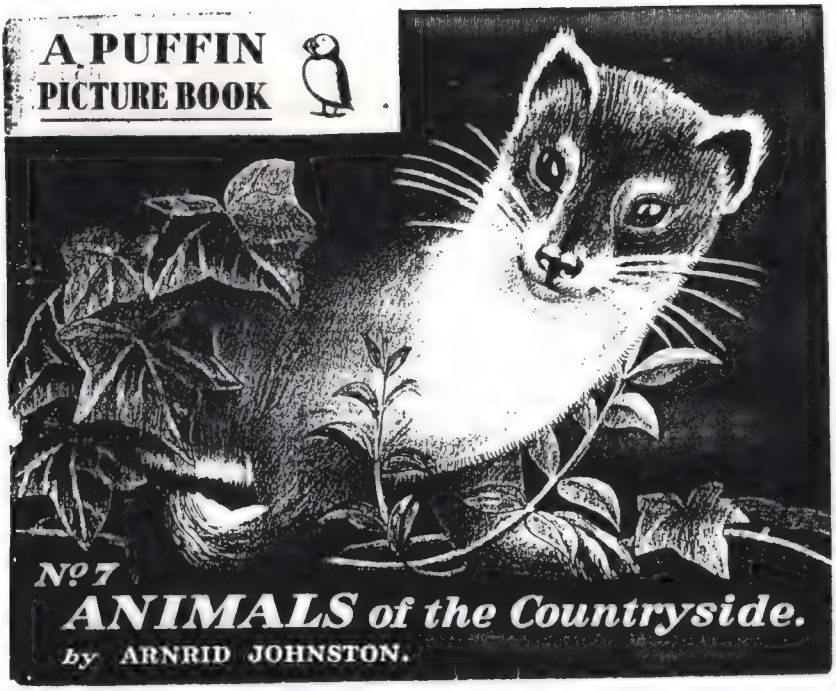
Guild 6d, 9d and 1/-

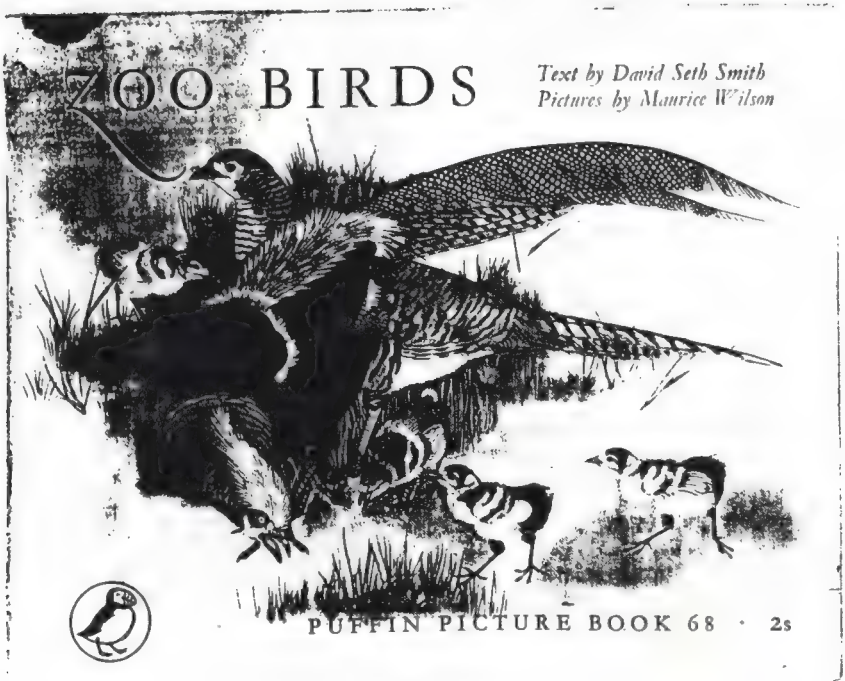
Toucan 6d

Jackdaw 6d

The first Pelicans 1937 6d each

The first King Penguins 1939 - One Shilling each (5p)


A PUFFIN
PICTURE BOOK
No 7
ANIMALS of the Countryside.
by ARNRID JOHNSTON.


ZOO BIRDS
Text by David Seth Smith
Pictures by Maurice Wilson
PUFFIN PICTURE BOOK 68 · 2s

4; WORLD WAR II INTERVENES

By 1940 the success of Penguin was assured. There was just one problem; Britain was at war. Book publishers suffered like everyone else - paper supplies were rationed, and inferior quality paper had to be used. Essential goods and services had priority. Penguin did their bit by supplying books for the armed forces.

Penguin Forces Book Club

Penguin Services Editions

The Prisoner of War Book Service

Patriotic Rear Cover advertisements

5; PUFFIN PICTURE BOOKS

Up until this time Penguin had produced books for an adult market. The idea for a children's series came from Noel Carrington -

"My children were then at an age when they seemed to need books for information which I could not find in shops. I discovered, as most parents do, that my own fund of knowledge on many subjects was poorer than I imagined".

At the time he was producing books for adults on subjects such as natural history. He was aware that other countries - particularly Russia - were publishing cheap books for children that were colourful and exciting. In France there were the Pere Castor books. In a brief meeting with Allen Lane he suggested a series of informative books for children in colour. One year later in December 1940 the Puffin Picture Book series was introduced.

Their success had a lot to do with their price - but equally important was the subject matter, and of course their presentation. They were also very relevant. Some of the very first helped give children an understanding of the War. Others were about Britain's Allies.

The other early books in the series were intended for Evacuees - children from cities who were moved out to homes in the country away from the bombing raids. The books must have helped them get used to their new surroundings, for example

4 On The Farm

5 A Book of Insects

6 Flowers of the Field and Hedgerow

7 Animals of the Countryside

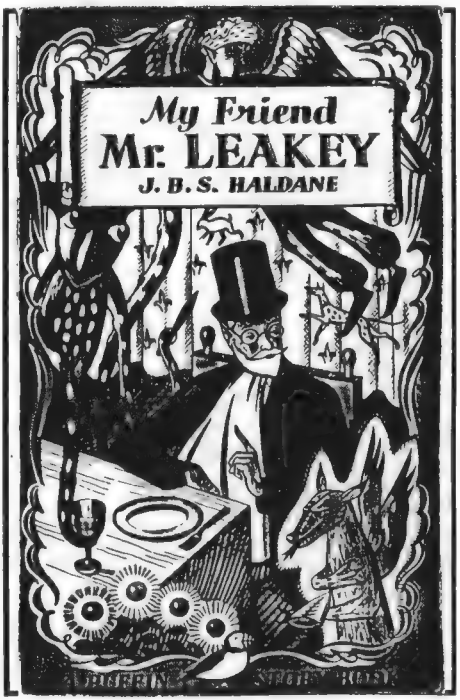
9 Pond and River Life

6; PUFFIN STORY BOOKS

It was a natural progression to start a complementary series of fiction stories for children. The first Editor was Eleanor Graham. The first Puffin Story Books, with a similar cover design to the Penguins, came out at 6d - which in 1941 would also have bought you two Mars bars with a penny change, or a bar of Pears Soap.

Before long the books were produced with much more eye-catching covers - and featured stories and authors from around the world.eg

12 Mourzouk - a Russian Story - 1944



16 My Friend Mr Leakey - 1944

17 Afke's Ten - a Dutch Story - 1945

21 We'll Meet in England - 1945

25 David Goes to Zululand - 1946

48 Cranes Flying South - a Russian Story - 1948

In a few years the series built up to become almost as comprehensive as the parent series - with both new and classic fiction, verse, biography, humour, adventure and educational books.

By 1963 the 200th Puffin Story Book was published - the Puffin Book of Nursery Rhymes by Iona and Peter Opie. In little over 20 years Puffin had become a byword for children's publishing - in its choice of authors, the quality of cover illustration - particularly those of Edward Ardizzone. With one notable exception, a good proportion of these are still in print today - and no doubt will remain popular as long as there are children to read them. The exception is The Hobbit - which unaccountably disappeared from their list after one edition - possibly because it was thought "too violent".

7; THE PUFFIN PICTURE BOOK SERIES

The Puffin Picture series grew too - taking in titles on a variety of subjects - natural history, technology, science and history; and for children of all ages. Some of the books even found their way into schools as text books.

Because Noel Carrington wanted the series to have colour illustrations rather than photographs, many of the books were printed by a process known as lithography - which literally means drawing onto stone.

Eventually 120 books were published in the series between 1940 and 1965

8; NEW PUFFIN SERIES

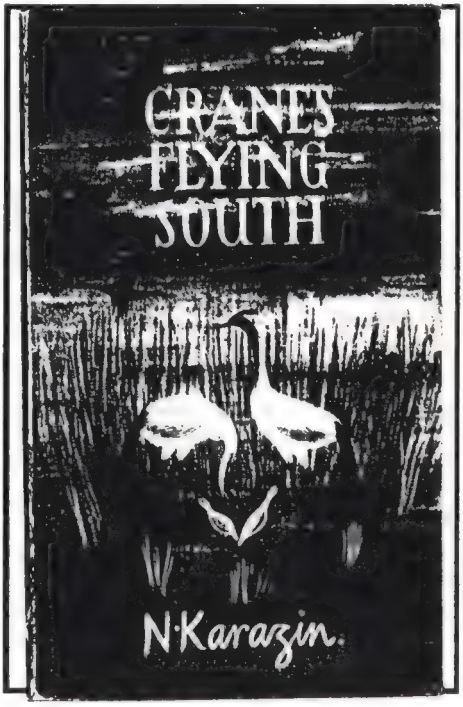
As well as the Picture and Story books - Puffin brought out a series of Cut Out books - which are understandably very hard to find today. Some of the Puffin Picture series were designed to be cut out too. There were also Baby Puffins - and, a short lived series that abandoned birds altogether - Porpoise Books. Then there were nine Ptarmigans - quiz and puzzle books from the late 1940s.

9; A NEW EDITOR FOR PUFFIN

In 1961 Eleanor Graham retired and Kaye Webb took over till 1979. This was a period of almost continual growth in the market for children's books - and rival publishers were not slow to react. Puffin remained the most successful - by keeping the price of books down, publishing many of the best children's writers - and coming up with some very good ideas.

Perhaps the best idea of all was the Puffin Club. Started in 1967 its aim was, of course, to help sell Puffin Books. But it did much more - bringing authors and their readers together, and helping children to make their own choice of books to buy and read.

At its height the Club had more than 120,000 members - and each received a copy of Puffin Post four times a year. The magazine became a showcase for the best



illustrators of children's books; the best authors - and the work of the children themselves.

In 1978 younger readers got their own magazine - The Egg. The Clubs continue today - but now only run through schools. Both magazines changed to a larger format - and the Egg became Puffin Flight. Australian children have their own version - Puffinalia

10 MORE NEW SERIES

As Puffin grew, more new series were brought in to cater for younger and older readers - between 1962 and 1980. Peacocks for teenagers, Breakthrough Reading Books for children just starting school - as well as - for the more adventurous - Puffin Explorers, Spotters' Guides, New Picture Puffins and Practical Puffins.

11 PICTURE PUFFINS

By far the most successful series of all are the Picture Puffins for younger children. From modest beginnings in 1968, the series today is not far short of 1,000. These books more than any other Puffin series carry on Noel Carrington's ideal of producing exciting colour books for children - even if they cost rather more than 6d these days.

Raymond Briggs' Father Christmas Stories; Meg & Mog; Spot; Captain Pugwash - they're all here - along with a story by a five year old Puffin Club member. And then there is the work of some of the best contemporary book illustrators - Quentin Blake, Shirley Hughes, Maurice Sendak, Edward Ardizzone, Raymond Briggs, Errol Le Cain - and Jan Pienkowski whose "Christmas" is without doubt one of the most beautiful books ever published.

The Puffin Club issued Puffin pens, mugs, bookmarks, badges, T-shirts, a Readers' Diary - most of which were given away to jumble sales, lost or broken. Each year Puffin issue a catalogue which details the new books published that year, and no longer list the books now out of print. Three Annuals were produced in a large format hardback.

Ten years ago, to celebrate their 40th anniversary, a facsimile edition of the first Puffin was produced.

13 PUFFINS TODAY

In 1963 Puffin number 200 was published. Puffin number 2000 - a tribute to Kaye Webb came out in 1986. New authors; Adventure Game books; TV spin-offs - over the last 50 years Puffin has had to change with the times. Allen Lane started Puffin with the aim of making readers rather than money. So what was once a family business selling books like Worzel Gummidge for 6d - today is an international corporation that has sold more than one billion books worldwide, owning several of the hardback publishers who said Penguin would never last.

And the books? They keep getting better. New fiction and classic stories; writers like Roald Dahl all ensure that reading remains a pleasure and a constant adventure.

Today Worzel Gummidge - a Puffin Classic

- is still in print. Instead of sixpence or 2.5p, it now costs £1.99, though many paperbacks cost anything up to £5. Meanwhile 10 cigarettes cost around 90p, a bar of Pears soap is 71p, and two Mars Bars cost around 50p. At least the books last!

For further information about Penguins and Puffin collecting contact:

The Penguin Collectors' Society

29 Orchard Rise,

Richards Castle,

Ludlow, Shropshire SAY8 4EZ

More for Penguin fans in Issue 5. But meanwhile if you are interested further contact the address above. The society publishes an excellent newsletter (actually a fully fledged magazine) which often looks at the wider paperback scene. Also available are catalogues of Penguin Publications and Penguin miscellanae. Newsletter 36 covers DH Lawrence, Penguin Classics, Puffins, Penguin dustjackets besides articles on Pan and Horwitz publications.

RARE PAPERBACKS & COMICS

by W.O.G. Lofts

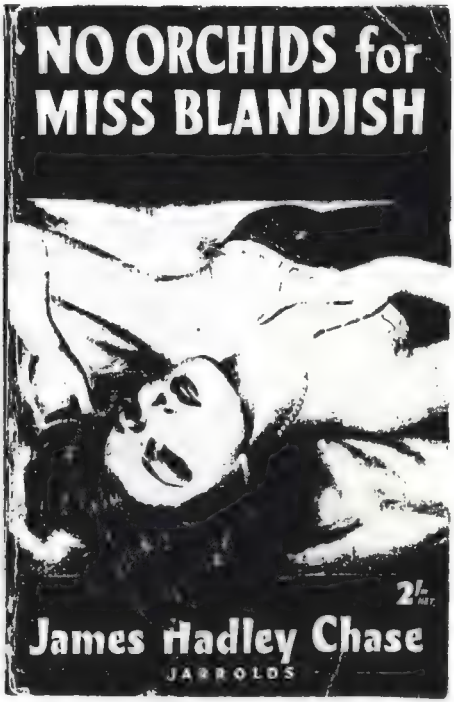
What could be classed as Britains's rarest paperback? The more one thinks about it, the more difficult it is to answer with any firm conviction.

There are so many different factors involved. For instance the rarest may not always be the most valuable, or indeed have any collectors interest at all except as a curiosity.

I have in my collection a copy of "The Boys S.O.S Library" that was probably published in the 1940s and also an issue of the "Target Library" (1933).(This I believe ran for 13 issues). Yet in over 40 years of collecting I have never seen, for sale or in the hands of a collector, another copy. Yet who really wants these and how can we put a valuation on them?

In the field of G.A. Henty, the famous Victorian boys/adventure story writer, where first editions have always commanded high values, General Publishing Co. published in 1883/4 a boys paper entitled "Grip". The front cover was illustrated by the famous artist Harry Furniss, and showed two hands clasped in friendship. Henty's contribution was a school spy story in the first issue. This has never been reprinted. Despite extensive advertising not a single issue of its 13 issue run has ever come to light. Another Henty rarity was a penny issue paperback entitled "The Plague Ship". This could be worth a four figure sum today.

By direct contrast to the staid Henty, a lurid paperback in Autumn 1941 would have had the aforesaid author turning in his



grave.Whether the book entitled "Get a Load of This" by thriller author James Hadley Chase was ever issued is atill a mystery. Although advertised, it is not listed in the British Library or the English Catalogue of Books, though a collector once claimed to have seen a copy! Derek Ashley and myself recently wrote up this mystery in our JHC article in "Book & Magazine Collector". readers replied that the book had been republished in the late 80s (after our article had been written), with a note to the effect that it was previously issued in 1942. This paperback must be exceedingly rare and worth at least a three figure sum.

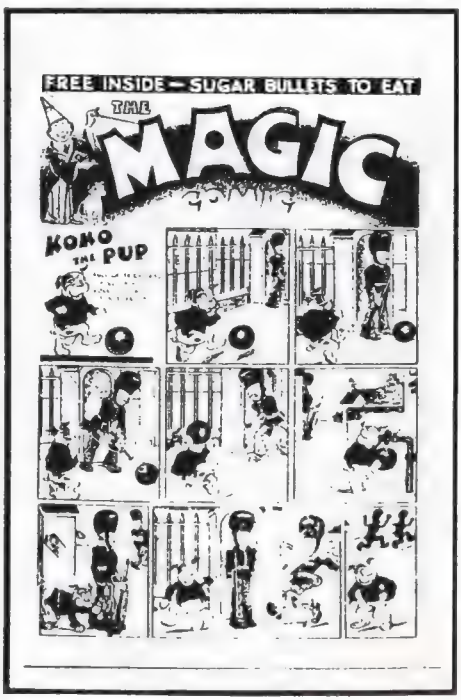
Even dear little Rupert Bear of the Daily Express has his rarities.In 1959 Oldbourne Book Company Ltd. published the Rupert Activity Book, priced 1/6d. Most collectors have No2, but no-one appears to have No1. Was it ever issued? Even the Daily Express could not give an answer to this, nor could the great Rupert illustrator Alfred Bestall. He remembered drawing for Oldbourne, but was as puzzled as I was about No1 and promised to find out for me via his old files in North Wales. Unfortunately he died when aged well over 90 before he managed this. Again what a rarity if found.

Another such find I have made was with one issue of the "Boys Friend Library".(This ran in two series from 1906 to 1940 with atotal of 1488 issues.) This dicovery came about when I met friend and famed author Leslie Charteris for lunch one day. I showed him No204 of the new series dated 1st of August 1929 entitled "Crooked Gold". No author's name was shown - Leslie was as astonished as I was - because it was a reprint (albeit abridged) of his very first Saint novel "Meet the Tiger", first issued in 1927. This must have been the first time Leslie had seen it and he remarked at the time "Readers were left to imagine the story wrote itself!" Official records show that his agent was paid for this so one can only conclude that agents did strange things in those days without telling their clients. However good natured as always, he not only autographed it for me, but also wrote a short letter about it, this will probably one day have considerable value. Again the strange thing about this issue is its rarity. I have seen thousand upon thousand of other issues of the library yet I have known one collector advertising for years without success.

So I have shown you just a few items that could be considered rare. Of course I must emphasise that these are only the fields familiar to me.

From my past experience in the comic field, I would say withiut hesitation that the rarest British comics must be those published by C.A. Ransome around 1928. I don't think that even friend and afficionado of British Comics Denis Gifford has any. So in today's craze for D.C. Thomson Beano and Dandy comics, one never hears or sees their "Magic Comic" that ran for 80 issues from 1939-41. Old copies are known, but I doubt even then that anyone has No1.

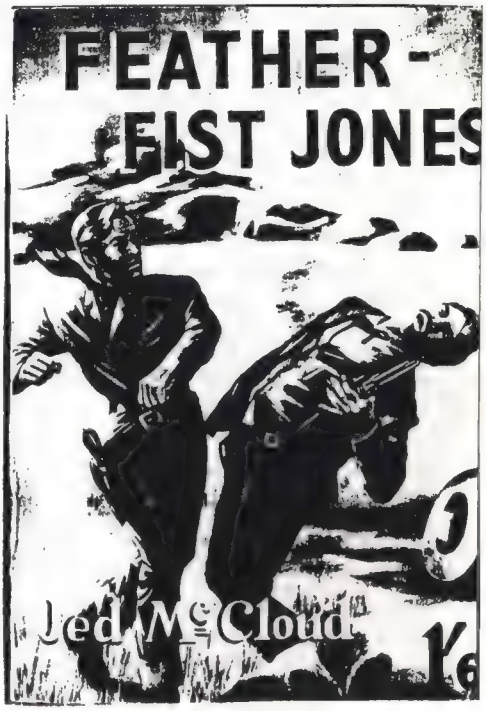
Amusingly, when one mentions the rarity of any scarce item, a number suddenly come



on the market. There are hundreds of what one terms "private collectors" - who rarely mix or correspnd with other enthusiasts, so we never know what they actually have until it appears for sale on their unfortunate demise. Or perhaps even more sadly it is put out with the rubbish and we never know.

It would be interesting for readers to write to the editor on any rarities in their collection. So maybe this can be a regular column, with a few more of similar mysteries unravelled.

Editor- Thanks to Bill for this enlightening article, any info regarding the above and any other rare material will be graetfully published. A rarity started my interest in the book business when I came across a first edition paperback of "The Red Thumb Mark" by R.Austin Freeman. It was published by Collingwood in 1907 in variant bindings of paper and full cloth, with a large red thumb-mark on the front cover. I discovered in Eric Quayle's "The Collectors Book of Detective Fiction" that it was "eagerly sought on both sides of the Atlantic" and was on the rare occurrences it appeared often sold at auction. I sold it to a dealer for 75 several years ago but due to its rarity in paperback several hundred pounds would be nearer the mark now. By the way it cost me 5p. Of course even Eric's book is now a collectors item and a superb read, so if you can find a copy under £30 you have done exceptionally well.



AN INTRODUCTION TO COLLECTING CLASSICS ILLUSTRATED AMERICAN EDITIONS

by Bryon Whitworth

Classics Illustrated comics were first published in the U.S.A. in 1941. They were originally the brainchild of a Russian emigrant to the U.S called Albert Lewis kantor. Kantor discussed the ides of adapting and publishing great works of literature, in comic book format, with his friend Raymon Haas. With the backing of Haas and a couple of other friends, he contacted Malcolm Kildale and commissioned him to adapt and draw the first Issue 'The Three Musketeers', which was published in November 1941, with a print run of 200,00 copies.

Due to paper shortages during the Second World War 'Classics' were published at irregular intervals. These comics were so popular that re-prints of the earlier issues were commenced with the tenth issue in the series which was 'Robinson Crusoe. The first twelve titles of 'Classics' contained 64 pages, but these were reduced to 56 pages with issue No. 13 'Dr. Jekyll and Mr. Hyde'. All the first 12 titles were re-printed intact, until the late 1950s while re-prints of the later titles were reduced to 48 pages on 1948. All new titles from No. 45 'Tom Browns Schooldays' onward were 48 pages.

When first issued the series were called 'Classic Comic' some of the early issues had the logo 'Classics Comics Presents' and 'Classics Comics Library'. With title No. 35 'The Last Days of Pompeii' published in March 1947, the logo was changed to 'Classics Illustrated' as it was felt that the magazines were not really comics, and that the new title more accurately reflected the contents. All new titles and re-prints of previous titles from that date onward contained the 'Illustrated' logo.

In March 1951 a major change occurred in the front cover illustrations. Prior to this time all cover illustrations had been drawn and inked in the same manner as the internal pages. But with the publication of title No.81 'The Odyssey' all the new covers were produced from paintings and not 'Line Drawn' as early covers were called, the new covers taking the name 'Painted Covers'. Eventually 69 of the 80 earlier titles were re-printed with the new painted covers. The other 11 issues were discontinued in the early 1950s, these were No.s 14, 20, 21, 33, 40, 43, 44, 53, 66, 73 and 74. Also about 30 titles also got new internal artwork on re-print. The first of these was No. 13 Dr. Jekyll and Mr. Hyde. .pa 24 The series continued through the 1950s until in August 1962 it was brought to a close by Gilberton who had published it from the start in 1941, with the last issue being No. 167 'Faust'.

Gilberton continued to re-print about 140 of the 167 titles until in 1969 they sold 'Classics' to Twin Circle, the publishers of a National Catholic Newspaper.

Twin Circle re-printed many of the earlier titles previously published by Gilberton, and also produced two new titles, which were, 'Freedoms Cause' and 'Negro Americans' Twin Circle also replaced the painted covers of about 27 titles with new painted covers. Twin Circle discontinued the series in 1972.

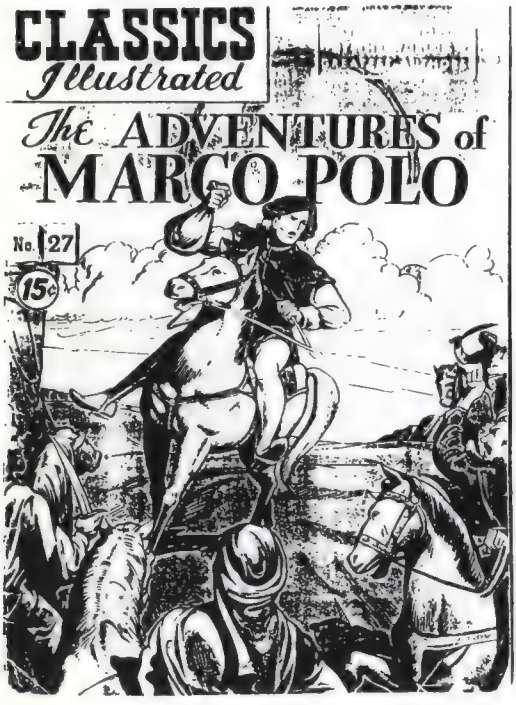
U.S. Classics have now been out of print for 19 years and it appears doubtful if they will ever again be re-printed. (Although a new version of Classics Illustrated has now been started, these are not reprints of the original issues, but completely different artwork.)

Altogether there were 1,350 different editions and 800 million copies published throughout the world from 1941 to 1972. Most of the Classics Illustrated editions are accurate adaptations of the original works, however a few of the early issues are not. Some of the early script writers altered the Authors story as in No.9 Les Miserables & No. 18 The Hunchback of Notre Dame, were both these stories were given happy endings in the early editions. These however were changed in later re-prints to follow the original work more closely.

At various points in its publishing history, Classics Illustrated, like many other publications both then and now, went through phases of the type of stories printed. This depended on what the reading public wanted at the time. During the 1940's Horror and Crime comics were popular, therefore Classics began to emphasise more violent themes in there covers and internal artwork. One of the best examples of this is in the cover of the 1st edition of No.41 Twenty Years After, drawn by Robert C. Burns, which depicts a blood stained corpse floating in the water as the Three Musketeers look on from a boat. Some other titles with horror overtones in the cover illustrations of the early editions are; No.13 Dr Jekyll and Mr. Hyde, No.18 The Hunchback of Notre Dame, No.29 The Prince and the Pauper, No.33 The Adventures of Sherlock Holmes, No.40 Mysteries, to name but five. By the 1950's Science Fiction & Westerns had replaced Horror & Crime in popularity. Not to be left behind, Classics started publishing comics with more emphasis on these themes such as No.58 The Prairie, No.96 Daniel Boone No.105 From the Earth to the Moon, No.106 Buffalo Bill, No.112 Kit Carson, No.121 Wild Bill Hickok, No.124 The War of the Worlds, etc. etc.

In the early 1950's comics came under attack because of the violence they depicted, as this was thought to be the cause of juvenile delinquency, (as is the case today with television and the cinema.) The leader of this crusade was Dr. Fredric Wertham 84 who singled out the Classics Illustrated edition of The Hunchback of Notre Dame for its depiction of torture scenes, this issue was re-drawn with new artwork in 1957 and several other issues of Classics titles were wither re-drawn or discontinued, due to Dr. Werthams campaign.

Around this time, in 1953 to be precise Classics brought out a series of Fairy Tales



for younger readers. These were given the series name of 'Classics Illustrated Juniors'. These were quite successful and ran to 75 different titles. In 1958 the 'World Around Us' series began and continued for 36 issues until Gilberton's decline in 1961.

Note:- The date that usually appears on the inside front cover of issues printed date and therefore cannot be used to date later editions, however re-print after September 1963 carry the actual printing dates for the first time.

Editors Note:- If you are interested in Classics Illustrated Comics, we are pleased to inform you that A & B Whitworth have just published a complete index to all the many different editions. Their booklet is in 3 volumes of over 125 pages per volume. It lists all publication dates for ALL the different editions, together with *HRN numbers for each edition. The booklets are fully illustrated, with an illustration of ALL the different front covers of ALL the different editions, together with illustrations of most of the title pages. It lists all the artists and gives a complete history of the series.

The price per Volume is 4.95 post free. If you would like just one volume or all three forward a cheque to:-

A & B WHITWORTH, 17 HILL ST., COLNE, LANC'S ENGLAND. BB8 ODH

*HRN This is an abbreviation for 'HIGHEST RECORDED NUMBER'. This is the last issue to appear on the back issues advertisement (usually but no always) on the back cover of the comic. Dependent upon what this number is for that particular title, its publication date and therefore which edition it is can be found.

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The many faces of The Prisoner

by Bill Sherren

"Arrival" marks the start of THE PRISONER saga, but even before it reached the screen, it had already undergone quite a few changes. A quick perusal of the original script makes you realise just how many aspects of THE PRISONER magic were at that time missing. The Butler was described as a man who would be at home behind the wheel of an 'E' type Jaguar. Can you picture Angelo Muscat behind the wheel of any car? Why, you would not even see him! Also you hear the butler speak in this version.

Rover was not the familiar balloon, but an egg-shaped go-cart with a blue flashing light and screaming siren noises. Even when that Rover got the push and was replaced by the menacing Met. balloon, it was at first given a totally different noise. Recently I heard a soundtrack of it, and all it sounded like was of somebody inflating the balloon. Most unconvincing!

We all know that this episode was co-written by George Markstein and David Tomblin, but all the odder aspects of the story, together with the personal details such as No. 6/McGoohan's date of birth, were added by Patrick. In one of George Markstein's last interviews, he said that McGoohen did everything on the series -- acted, directed, wrote the music, tap-danced! There was obviously no love lost between these two!

It is certainly true that Patrick contributed to the familiar PRISONER theme music. After composer Robert Farnon was employed and then dropped, the job of composing the theme went to Wilfred Joseph. A version of his theme was used on the alternative "Arrival" and "Chimes of Big Ben" episodes. Over the usual opening shot action there is initially no music -- only sound effects: thunder, car motor noises, chimes from Big Ben, and footsteps. Then the jangling discordant music begins. Not surprisingly, McGoohan was not happy with the result. As Wilfred had already been paid, certain slices of his theme were used at the end of the "Arrival" episode, namely at the bit where No. 6 is seen approaching the helicopter via the walkway. At last Ron Grainer was brought in, but even his original version was to drastically changed. Patrick is even reported to have done the drums on the final version! Interestingly, when Ron Grainer released THE PRISONER theme on a record in the late 60's, he reverted back to his original version. Since then, he has rejazzed it and used it as the opening music to THE OMEGA MAN film.

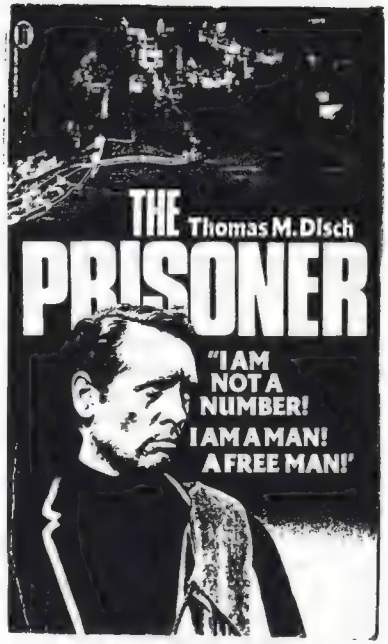
Going back to the script itself, it is clear the Green Dome was not the first choice for No. 2's residence. The building originally called "Unicorn," which is situated next to Telford's Tower behind the election balcony.

As the original episode ran for about 90 minutes, quite a few scenes were either cut or reduced in length. One missing scene features two gardeners known as PMC's (Public Minded Citizens), who are seen arresting a couple of villagers who have been fighting. A colour ITC still exists that shows this scene, so presumably it was also filmed.

An amateur film done by a Portmeirion porter at the time of filming shows clearly that "Arrival," "Checkmate," "Free For All," and "Dance of the Dead" were all filmed back-to-back. The chess lawn is laid out, while Mary Morris is balanced precariously on the pennyfarthing bicycle, and McGoohan is chased in a moke along the beach! Behind-the-scenes action of the Portmeirion shoot is one of total chaos; goodness knows what "Fall Out" must have been like!

With so many changes in this single episode, just how many different versions of the other 16 episodes must have or do exist? Even after 20 years there is always something new to discover about THE PRISONER. Be watching it!

ONCE UPON A TIME & The Prisoner



After many years of individual appreciation of the cult television series The Prisoner, there emerged in the late 70s various clubs and societies. Once Upon A Time which first appeared in 1978, can now boast that it is the longest running Prisoner group in the World! Currently producing its 35th edition, the magazine is still increasing in size. It covers all aspects of the series, from factual behind the scenes information, to interviews with the stars; as well as featuring members art and fiction work. With full support from ITC, the makers of the series, there are also many rare production photographs used in the magazine (which are available for purchase).

From time to time members in the UK meet up to visit the many locations that featured in the series. Besides of course Portmeirion-the Village, there are numerous locations around London, Kent and Sussex; as well as around the Borehamwood area, where all the interior work was done. Even after 24 years there is still a lot to be appreciated in The Prisoner.

Membership for Once Upon A Time costs £5. Your membership covers three issues of the OUAT magazine, plus Village map and Tally-Ho newspaper. In your first package you will also receive a free Prisoner still and details on how to obtain further photographs. There is also news on any local meetings and location sight tours, plus up to date news on the star Patrick McGoohan. For a membership form please send an SAE to:

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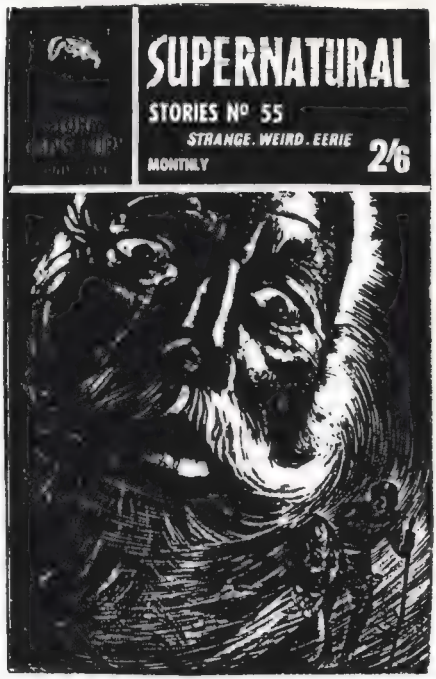
PAPERBACKS AND COMICS OF THE POST-WAR DECADE: A FEW CONNECTIONS

by Steve Holland

The advent of World War Two had, to say the least, something of an adverse affect on British publishing. In fact it dealt a deadly blow to many companies and severely hampered any expansion that was in progress. 1937 turned out to be something of a peak, with over 5,000 fiction titles being issued. With paper rationing in force from April 1940 this figure plummeted to around 1,500 in 1943. The war brought about a whole new breed of publisher and publication.

The paperback was an easier way for the publishers to conform to the new War Economy Standards and was extremely popular with the fly-by-night publishers since (if you could get the paper) it was cheaper to produce and snapped up by a book-starved public. It was especially popular with the service men, fitting easily into battledress pockets. The influx of American servicemen, plus the popularity of American magazines which were imported during the 1930's were all contributory to the Americanisation of much of popular fiction. Even after the War, paper restrictions were not amply lifted until 1951, and import restrictions on American books to help the dollar balance of payments were not fully lifted until the late 1950's, thus leaving Britain in a prime position for the issue of original Americanised comics and novels.

The paperback boom lasted for ten years, reaching a peak in 1953 before falling into rapid decline. 1954 saw many of the 'mushroom' publishers going bankrupt, their profits cut away by overproduction and obscenity fines. A national printers strike in 1956 finished off most of the survivors and only a few of the dozens of publishers who had sprung up during the War survived,



including Hamilton & Co. (Panther Books), Brown Watson (Digit Books) and John Spencer (Badger Books), all of whom have become collectible in their own rights. All the others fell by the wayside, but left a legacy of many thousands of collectible books and comics.

The history of the post-war 'mushroom' publishers is really the history of paperback and comic publishing. their grip on the industry was not total, but they had their sticky fingers in everyone's pie, and most tried their hands at anything they bought would sell. They could not compete with the likes of Amalgamated Press or D.C.Thom-

son, the two firms that have shaped British comics for a hundred years, and they did not issue weekly comics in competition. But one-off comics at 2d, 3d and 6d were produced at high speed; artists were available even during the War, as Thomsons had made many redundant in 1940 and Amalgamated cancelled many magazines around the same time, making the outlook of the freelance very bleak. The situation did not improve on V.E.Day; many artists returning from the services found work with a new animation studio, G.B. Animation, set up by J. Arthur Rank and employing the services of ex-Disney director David Hand.

When they folded in 1949 many found work with the big two, but with 200 potential employees flooding the market even they could not absorb the shockwaves from the collapse. Many other artists were just starting out, amongst them the young Ron Embleton, who was to become one of the most popular of British of comic strip artists; his first work appeared in the 8 page comics of Scion Ltd in the late 1940's, an association he continued after his National Service, as well as producing some excellent covers for the likes of John Spencer and World Distributors. Denis McLoughlin, usually associated with T.V. Boardman and their dynamic dust jackets, was already producing covers for Pembertons and Tempest, and had earlier produced a comic and three cartoon books for Kangaroo.

Many of the comics were produced by studios, most prolific amongst them King Ganteaume and the Gower Street Studios, the latter best known for "Marvelman" and many other comics for Len Miller, the book publisher and distributor. Mick Anglo, who set up the studio, had previously worked as an editor for Paget Publications, who also published his Americanised gangster novels under the name Johnny Dekker. Paget, although they were primarily publishers of raunchy magazines, are a good example of how authors would swap and change to any field required, thus Frank Pepper (an excellent boys story writer for Amalgamated who created "Rockfist Rogan" and "Roy of the Rovers" amongst hundreds of the others) wrote crime novels, whilst gangster novelist Norman Lazenby (one of the most prolific freelance authors of the period) wrote filler stories for the Paget comics. Bryan Berry was another artist/writer, having comic strips published by Ensign and Soloway in the late 1940's before turning to writing science fiction for Hamilton & Co., producing some excellent books before a tragic early death at the age of only 25.

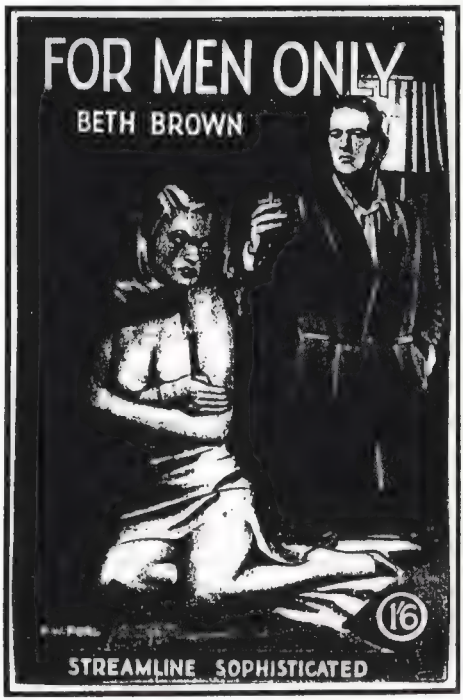
The most collectible of all the gangster novels are those by Hank Janson, the pen-name of the late Steve Frances who sadly died in 1989. Steve was one of the finest writers of the period, a fact testified by the readability of the Janson novels even after forty years. He instilled a passion and intensity in his work that was missed by so many of the authors invited to write in the same style. At the time there were a number of obscenity trials brought against the gangster books, the biggest being the 'showcase' Old Bailey trial of Janson and his publishers which resulted in jail for the publishers and

(pbs & comics cont)a warrant out for Steve's arrest, despite the fact that he had agreed to return to England from his home in Spain if the case went against Janson. The books were selling 100,000 copies per title at a time when other authors in the same genre had sales as low as 8,000, and one factor must have been the beautiful covers by Reginald Heade. Heade was the best portrayer of the menaced dame the British paperback boom produced, and his covers have attracted many fans in America, where his work on Janson and for other publishers (notably Archer and Harborough) is highly regarded. Few people will realise that Heade also drew a number of comic strips in the pages of Knockout and Comet in the late 1940s as well as illustrations for annuals.

In the same way that Steve Frances/Hank Janson dominated the gangster field, John Russell Fearn dominated the science fiction field with novels under numerous pennames, the best of which appeared as by Vargo Statten. Fearn, whose science fiction stories were highly popular in the American pulps during the 1930s and 1940s, was well served by his main cover artist Ron Turner. Turner was later to draw the black and white comic strips featuring such science fiction heroes as Rick Random and Space Ace, and his masterful use of light and shadow has made him one of the most collectible science fiction comic strip artists in Britain. The colour cover for the Vargo Statten novels, and the many other covers he produced, showed a feeling for science fiction that was far beyond the usual cigar-shaped spaceship and females in space-suits made of goldfish bowls and dustbin lids.

Another excellent Turner series were the covers for the Tit-Bits Science Fiction Novels, which had a spin off Science Fiction Comic series, again drawn (and written) by Turner. Science Fiction and superheroes were popular characters at the time, and the stylish Norman Light put out his own comics and a magazine as well as drawing for Scion, Martin & Reid and John Spencer.

Amongst the most prolific paperback cover artists were James E McConnell and Oliver Brabbins, both of whom produced some marvelously action-packed Western covers. McConnell in particular was almost exclusively a Western artist, later producing some classic work for Corgi. His work regularly appeared on the Fiction House Smashing Western series. Another prolific artist was H W Perl, whose covers often featured a single female figure in classic 'good girl art' style. Some of the better covers by Perl appeared on the Ben Sarto and Brett Vane novels from modern Fiction and Curtis Warren respectively. Philip Mendoza was another gangster artist, producing some excellent hard-boiled covers under the pen-names Gomez and Ferrari, a far cry from the beautifully painted tales of "Katie Countrymouse" in the nursery comic Playhour (as far a cry as the tales of "Sonny and Sally" in the same comic were from gangster novels like "Hell Hath No Fury" and "A Coffin For Clara": all were written by Syd Bounds!).



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SOK!
THUMP!
HEAH COMES HIS DADDY, MASSA!
COMIN'
DA-DAH!
WAUGH!
STEP ON IT, PHUZZY, WE DON'T WANT TO MEET HIM!

MICHAEL AVALLONE

Some Informal Observations on the Writer and the Man

by

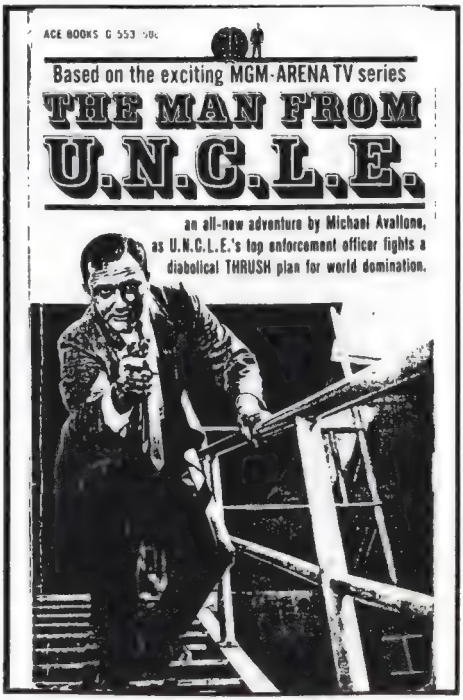
Link Hullar

I have known Michael Angelo Avallone for over ten years. As I sit here at my PC if I look to my left I can see about one hundred of the author's paperbacks stacked upon a book shelf (many of them personally autographed). After all these years I am still amazed at Mike both personally and professional. He is the author of some one thousand published works (including about two hundred paperback novels) but yet over ten years ago took the time to write a letter of encouragement and submit an article to the editor of a small fan publication. That was me. And, more than ten years later, Mike and I continue to correspond on a regular basis and have visited with one another on several occasions as well. He is an extraordinary person and a fabulous writer. If you don't believe it just ask him!

Probably one of Avallone's most famous attributes (his writing abilities aside) is his ego. The only thing Mike enjoys as much as writing is talking and he does not shy away from writing or talking about himself. He could be described as boastful and egotistical by his detractors but most would have to admit that this man is absolutely charming and captivating. If Mike Avallone is not charismatic then I am not a near-sighted history teacher. Avo is irresistible as a writer and a person. Ask him, he'll tell you!

While Avallone is quick to recount his own virtues and accomplishments, I must also point out that he is equally quick to offer praise, support, and encouragement to others. His letters are filled with kind words regarding other writers and people that he knows. He might lambast his critics with full force for their negative comments about his work and then praise their own books or stories in the same breath. Mike is never one to turn his back on quality fiction in any genre by any author and he is quick to draw attention to the best in those he encounters. In fact, I recall an incident early in my relationship with the author when we met for the first time. Mike offered some compliment on a recent article of mine that had seen print and I responded with some modest reply. He stopped me cold with wise advice to the effect that I should never turn away a compliment on my writing but should accept any comfort and promotion that came may way. "Never be negative," he quipped, "the critics will give you all of that you can use."

So, some of you might be asking, just who is this Michael Avallone? If you are a paperback collector then you must already know the answer to that. Born in New York City in 1924, Avallone has always been a writer; he was born a writer! With roughly two hundred paperback books to his credit,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this author has produced some of the most memorable paperbacks of our time. For years, he was a mainstay of the paperback publishing industry having written any number of titles that will bring instant recognition to readers.

Here are a few to jog your memory: THE MAN FROM UNCLE #1 - "The Thousand Coffins Arrair"; RUN SPY RUN (the first Nick Carter paperback); HAWAII FIVE-0 #1 & #2 (TV tie-in); KRAKATO, EAST OF JAVA (Movie tie-in); and numerous other gothics, movie and television tie-ins, mystery and detective novels, historical novels, the famous Midwoods (soft-pornography), and, of course, at least three great series, the Butcher series, and, the author's most famous creation, the one and only, Ed Noon! Among his many pseudonyms are Tony Conway, Edwina Noone, Lee Davis Willoughby, Amanda Jean Jarrett, and Stuart Jason.

Without a doubt, Avallone is best known for his series of hardboiled detective novels featuring the incomparable Ed Noon. Ed first appeared in 1953 in THE TALL DOLORES. His last outing was in the 1988 paperback HIGH NOON AT MIDNIGHT. In all, the wise-cracking private eye has thirty-seven novels (and numerous short stories) recounting his adventures with guns, dames, and villains. Not all of these thirty-seven adventures have seen print to date. In fact, the sequel to HIGH NOON AT MIDNIGHT, Ed Noon #37 - SINCE NOON YESTERY is still in search of a publisher. Fans of the hardboiled detective genre should not miss THE TALL DOLORES or HIGH NOON AT MIDNIGHT and I certainly hope that they will not have to miss the incredible SINCE NOON YESTERDAY as it just might be Avo's best to date! (Also, there is the first in a new "Noon" series by Avallone featuring the great detective's son. This work, THE NINTH OF NEVER, also remains unpublished but is a corker of a tale).

Another major group of Avallone novels was the Butcher series. Mike took over this action/adventure line with book number twenty-seven and continued it until the conculsion of the series with book number thirty-five. Butcher, a former Mafia figure, now works for White Hat, a super-secret government organisation, as an international trouble shooter. As Iceman, the Butcher reports to the Director who provide Butcher with a father figure. These violent action novels do not lack in good humor and character development which is a feature of all the author's work throughout the years.

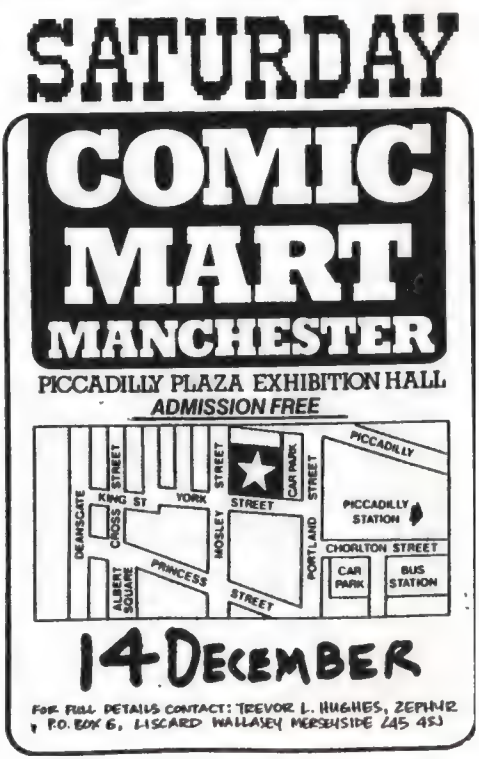
The author has also written several historical novels including three titles in the "Making of America" series. THE GUNFIGHTERS is a western historical while THE ROUGH RIDERS is set during the Spanish-American War. THE SIXGUN APOSTLES was another historical with a western setting and even includes a young gunman by the name of "Link Hullar." I always wondered where Mike dreamed up this fellow. The running of the first Kentucky Derby provided the back drop for RED ROSES FOREVER.

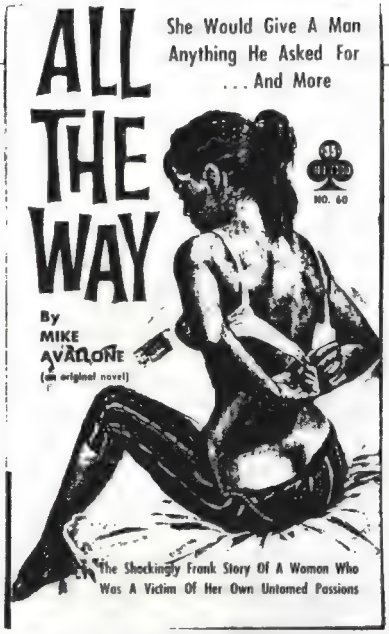
Avallone also made a big splash in the field of "mens" paperbacks with his Midwood books. The Midwoods are now famous for their soft-core pornography and wonderful cover artwork (much of it by the terrific Paul Rader). If there was a market place for writers, you could be sure that Mike was not far behind and he turned out a number of these Midwood books in the early sixties. Such titles as SEX KITTEN, ALL THE WAY, and STAG STRIPPER are now considered classics in the Midwood line up.

Of course, Mike's list of television and movie tie-in paperbacks is yet another incredible feature of his long and sauccessful career. In addition to the Man from UNCLE, the Girl from UNCLE, and MANNIX, th eauthor has also written books for "The Partridge Family" - "The Doctors" - "Felony Squad" - "Hawaii Five-0" - and others. He wrote on this experience: "Screened for me before the world saw then were the pilot shows . . . and that means myself alone in cushioned projection rooms, with ever beautiful gopher at my beck and call. I was lionized, listened to, given re-carpet treatment all down the line. For I was the expert . . . the paperback specialist and film buff . . ." In addition, he wrote movie tie-ins for "Cannonball Run" - "Hornet's Nest" - "Charlie Chan and the Curse of the Dragon Queen" - "Station Six Sahara" and, of course, many more.

Of these many tie-in books two stand out among all the rest. For movie tie-ins, Mike's BENEATH THE PLANET OF THE APES is more stirring than the film. After all these years, Avallone still receive mail about this book and all of it complimentary. However, nothing can compare with the stir created by his first Man from UNCLE adventure "The Thousand Coffinsd Affair." Mike calls it a "landmark work for me. Read the world over, still recalled with gratitude by a generation of school boys. A watershed spy-adventure novel for many a growing young man." As with the above title, Mike still receives letters regarding "The Thousand Coffins Affair" and those letter writers generally agree with the author's own perception of the novel's importance. (Readers will recall my earlier comments about Avo. I remind you, he is a great writer and a warm, wonderful human being. I never said he was modest . . . remember, just ask him.)

There are simply far too many books, articles, stories, and poems for me to comment upon in this brief piece. Many will remember Mike's Satan Sleuth novels or his Coxeman books written as Troy Conway or some of his one shot, non-series works such as MISSING! His output has been extraordinary and varied. He is quoted in WHO'S WHO IN AMERICA (45th edition) 1990-1991 as saying "A writer should be able to write anything from the Bible to a garden seed catalogue and everything there is that lies in between . . ." I think that Avallone hsa done so in the course of his many years as a professional writer. He has a versatile mind and a steel-trap memory to match. If you do not believe this then just ask him about virtually any important book or movie from the past fifty years or more. Personally and professionally, Michael

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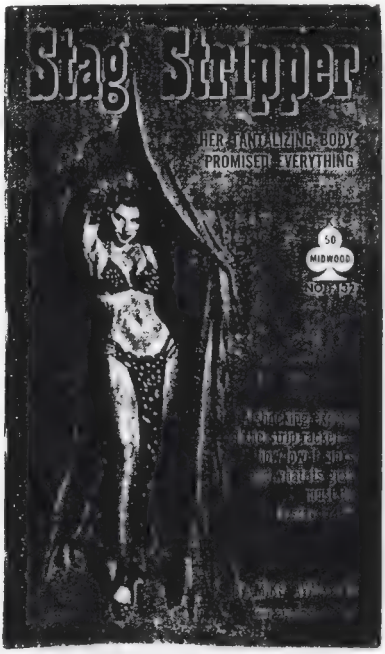

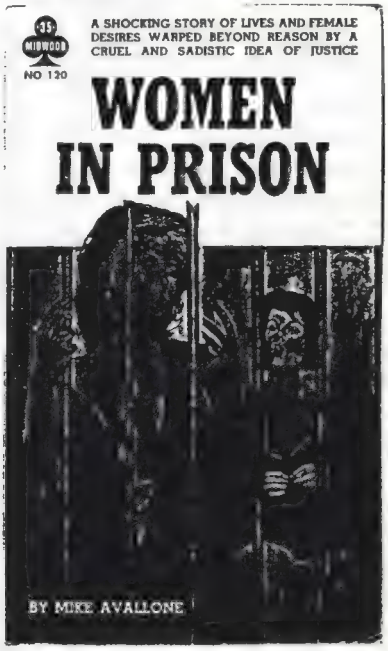
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Angelo Avallone is an amazing man! If you don't believe me . . . just ask him.

MY FAVOURITE BOOKS BY MICHAEL AVALLONE

1.) THE TALL DOLOERS (Ed Noon #1)

2.) THE MAN FROM UNCLE #1 (The Thousand Coffins Affair)

3.) HIGH NOON MAT MIDNIGHT (Ed Noon #36)

4.) SINCE NOON YESTERDAY (Ed Noon #37 - still unpublished)

5.) BENEATH THE PLANET OF THE APES

6.) GO DIE IN AFGHANISTAN (Butcher #33)

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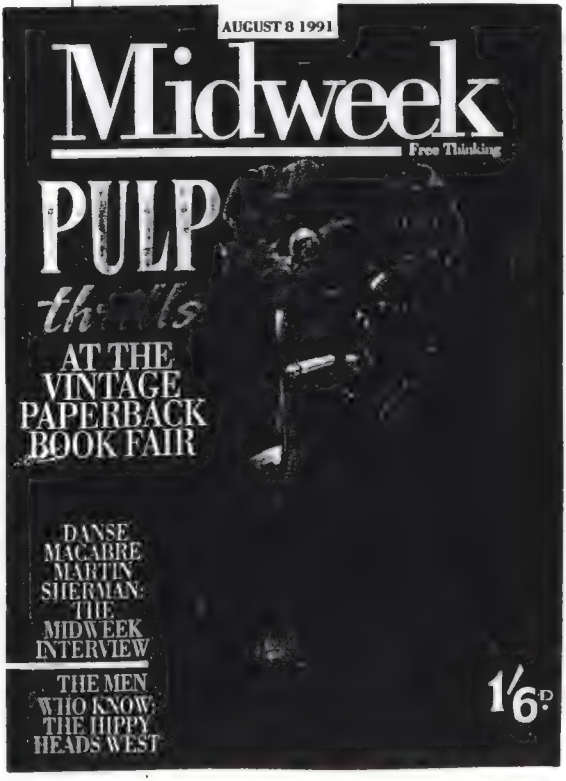
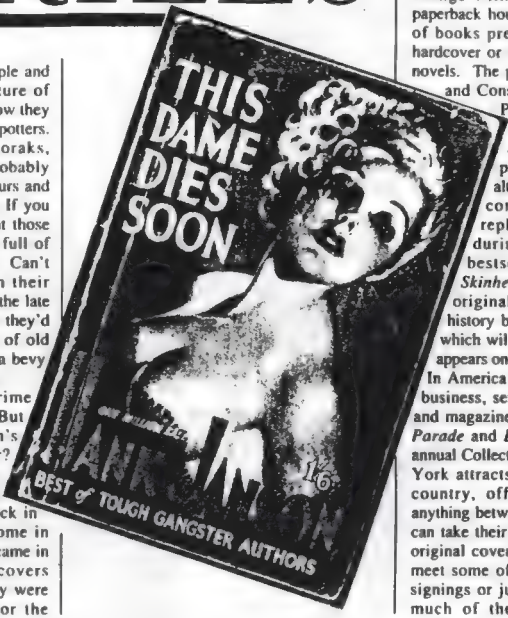


PULP THRILLS

Lean, mean guys and dames with attitude... Steve Holland on the pleasures of pulp paperbacks



Think of a group of people and you get a mental picture of what they're like and how they dress. Think of train-spotters. You know them- anoraks, flasks, notebooks. Probably spots. Country music? Stetsons, spurs and a cap-gun masquerading as a Colt. If you think that's worth a grin what about those old men who collect boys' papers full of Billy Bunter and schoolboy antics. Can't you just see them in shorts with their satchels full of tuck, moaning about the late arrival of a postal order? I suppose they'd be collectively known as a school of old boys' book collectors. And there's a bevy of drinkers and ... you get the picture.

I collect old paperbacks. Old crime paperbacks, if you must know. But what can I expect to see at Britain's first Vintage Paperback Bookfair? What's a vintage paperback anyway? The cheap end of the fiction market has been around for 150 years. Back in the Victorian age books didn't come in handy pocket - sized volumes: they came in three or more volumes, hardcovers embossed with gold lettering. They were LITERATURE and not meant for the masses who had a bible to read and nothing else. A good book in search of an editor it might be, but W.H. Smith proved that even the middle-classes who used the railways wanted something a little less heavy-going long before the tabloid press arrived. When he opened his first stalls in 1848 he had the perfect market to exploit, bored commuters, and his "Yellow Backs" were cheap, easy-to-read action adventures by the likes of Lord Lytton. It was all downhill from the: the cheap volumns made best-sellers of Marie Corelli and Hall Caine, H Rider Haggard and Edgar Rice Burroughs, 'Sapper' and Edgar Wallace. Wallace was only outsold by the bible.

Allen Lane gave cheap books a veneer of respectability when he launched Penguin Books in 1935. Literature for the price of a packet of ten cigarettes, 6d in those days, and even he was told that if you put a good novel in front of the average working man he wouldn't understand it. Literature was incomprehensible to the masses - and you certainly wouldn't want wives and servants to read some of it.

Lane found the pictorial covers of American books and magazines vulgar and clothed his paperbacks in sensible orange and white stripes, or green and white stripes for crime novels.

Many of his rivals stuck to colour coded designs, but others preferred the selling power of the anguished angel menaced by a gun-toting gangster. Copy-writers dreamed up blurbs that could be collected for themselves: "A Nerve Wrecking Experience" summed up one novel in the mind of the copy-writer - he wasn't far wrong - and one author was hailed as "The Fastest Thriller Writer on Earth". These were the British equivalent of the American pulps, produced by "mushroom" publishers who sprang up soon after World War II to take advantage of the paper shortage. They lasted until the mid-fifties when a succession of obscenity trials brought by the DPP and a major printers strike put most of them out of business. The paperback industry wasn't destroyed, but it had to change with the climate. The larger paperback houses were publishing reprints of books previously only available in hardcover or British editions of American novels. The publications of Panther, Digit and Consul appeared alongside Pan, Penguin and Corgi on bookshelves in the Sixties and the sleazy image of the paperback was left behind, although it would never vanish completely. Photographs replaced fully painted covers during the Seventies, but the bestsellers were the likes of *Skinhead* and *Chopper*, paperback originals that will never make the history books of British literature but which will forever outsell anything that appears on the Booker Prize list.

In America collecting paperbacks is big business, serviced by specialist dealers, and magazines with titles like *Paperback Parade* and *Books Are Everything*. The annual Collectable Paperback Expo in New York attracts dealers from all over the country, offering 25 paperbacks for anything between $1 to $1,000. Collectors can take their pick of thousands of books, original cover artwork, and maybe get to meet some of their favourite authors for signings or just a chat. You can expect much of the same at Britain's first Paperback Bookfair, with special guests ranging from horror writer Guy Smith to SF cover artist Jim Burns, from the infamous Lionel Fanthorpe (author of over 150 paperbacks) to the famous Denis McLoughlin whose covers for T.V. Boardman in the 1960's make them amongst the most collectable of British paperbacks. Dealers from the UK and USA are already lining up.

There are going to be a lot of books too. I'm still left with the question as to what the people arriving are going to be like.

I collect crime paperbacks so I'll be the guy at the back with the Fedora pulled down low and smoking a Lucky Strike. Down these mean streets...

The 1st UK Vintage Paperback and Pulp Bookfair. Grosvenor Hotel, nr Victoria Station, London SW1. Saturday 7th September 1991. For info contact Zardoz Books, 20 Whitecroft, Dilton Marsh, Westbury, Wiltshire BA13 4DJ.

UK PAPERBACK FAIR SEPT

Scenes of the PB Fair, London 1991. Put the captions to the pictures!

1.Guests Syd Bounds (foreground) with Ted Tubb and Lionel Fanthorpe in the background (the lady is Phil Harbottle's daughter)- who is that other chap?

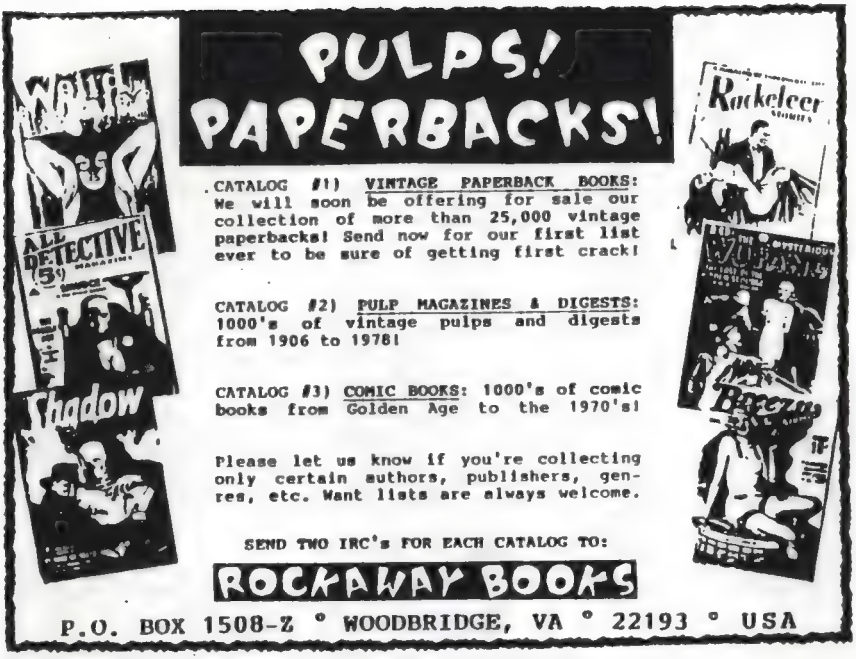
2.Lionel Fanthorpe holding up his signed limited edition of Spencer's letters to him about his Badger Books.

3.Denis McLoughlin signing a Boardman jacket. Yes, its that man again! Could it be the famous Captain Keith Hockney?

4.Ken Harman manning the Flips Pages stall.

5. Paul & Rachael Flanagan doing some sterling work on the Zardoz stall.

6. & onwards. Scenes of proud stallholders and frantic customers searching for goodies.



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WHO IS IAN WALLACE?

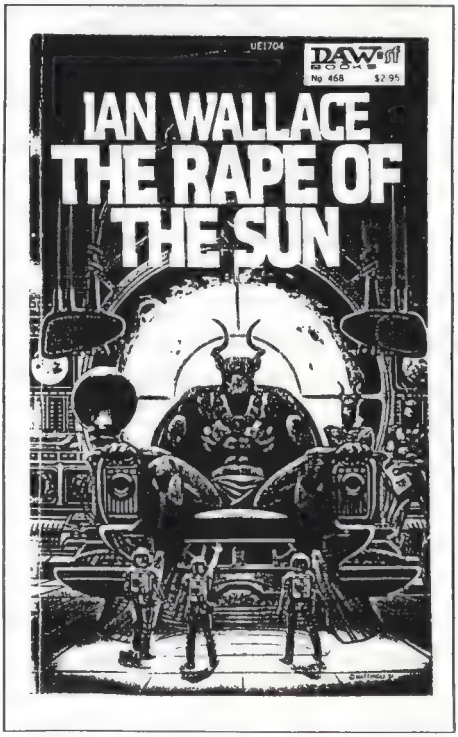
by Malcom Henderson

You are about to discover one of the best kept secrets in modern science fiction: that an American Clinical Psychologist, Educator and philosopher called **John Wallace Pritchard,** who writes under he pseudonym of **Ian Wallace** is one of the finest exponents of this genre. Why? The answer is simple. He is a writer more than an author. By this I mean he is one of the great stylists of this form of literature. His pen is fluid, tight, exciting, complex, poetic an always original. If he could be compared to any of the big names in the firmament, then it must be **Van Vogt** and his intriguing 'Null A' series or the classic American fantasist and writer of satire **James Branch Cabell** with his reckless, humorous heroes and their poignant, allegorical adventures.

Wallace deals in concepts and paradoxes rather than pure scientific accuracy, his research and knowledge are often astonishing - for example, Hexer's journey through a black hole in **'Heller's Leap'**. This is a richly detailed episode where all the current knowledge of theoretical physics and black hole theory are used to explain the credibility of this unlikely and seemingly impossible situation.

Clues to the success of Wallace's style are his deep characterisation, wit and underlying sympathy for the human condition. The juxtaposition of opposite, the Yin and the Yang and their interdependence and interconnections is often a favourite literary device. Many of his novels are set in the same universe and often involve the time travelling, paradoxical journeys of the God/Hero Croyd. Read any of the Croyd series and you feel that Croyd is an enigma. The main question being **"Who is Croyd?"**

In these stories, Croyd's main persona is that of a high ranking official of Sol Galaxy, general cosmic trouble shooter and future time detective. In the novel 'Z Sting', Croyd is referred to in one character change as Croyd/Vishnu, by chance, but as with everything in a Wallace story even Croyd/Vishnu, by chance, but as with everything in a Wallace story even things that happen by chance happen within a design. The novel concerns, on one of its levels, a system of computerised indices keeping the balance of world peace called 'Comcord', which, if unbalanced, can activate the ultimate deterrent weapon, the Z-Sting, which could totally enshroud a state using a machine generated curse. It was a youthful Croyd who had brought peace to this corner of the galaxy by 'Comcord', but the threat was added while he slept for 75 years and the menacing power of that parallells his seeming chance assumption of the name of the Indian God of Cosmic balance and justice. In other novels Croyd is referred to as Croyd/Thoth, which brings to mind the ancient Egyptian God of Scribes, wisdom and knowledge. We are constantly reminded of his God nature, which is obviously responsible for his outstanding mental abilities. These enable him to travel through space and time both mentally and physically. He has vast stores of scientific knowledge, powers of telepathy, above average sexual attractiveness, all tinged with compassion and humour. A hero with these abilities, like the ancient gods of old, has to have equally



formidable enemies to match prowess with prowess. Take, instance, Dino Trigg, the villain of 'Megalomania', whom I'll deal with in more detail later, or the bewitching alien, LURLA, whose presence dominates the novel 'Croyd'. The events are always on a scale of cosmic magnitude with the enemy, or villain, trying to take over a world, or even a galaxy as Duke Dzendzel tries in 'A Voyage to Darl'.

One of Croyds' most formidable enemies is Dr. Orpheus from whom one of Wallace's most stylish and compelling novels takes its name. This novel is set in what the author calls a future Earthworld and it concerns a double threat to civilisation. These being an enslavement by invaders from a far galaxy and the more sinister enslavement to the miracle drug Anagonon given by an advance scout of the same invaders to Dr. Fellanel (the Dr. Orpheus of the book title), who uses its side effects to set up a world obedient to him. He is a reincarnation of the Orpheus of Greek legend, but with what Wallace calls a "Pythagorean intellect"

One of the books dedications is to Gosseyn, the central character of A.E.Van Vogt's "Null A" novels (these are 2 of the most complex, brain blistering novels ever conceived by the mind of man and this is Wallace's tribute to Van Vogt). Like their inspiration, they contain time travelling paradoxes and breathtakingly swift action involving mind transfers and body transpositions.

In many of Wallace's novels, he uses the terms "downtiming and uptiming" to describe the passage of the mind/body into the past/future. Wallace also invented the terms "nonspace and nontime" to describe a kind of limbo for the mind and body, which is beyond the laws and perceptions of reality, thereby giving the protagonists of the novel a kind of cosmic stage on which to pull off their incredible feats.

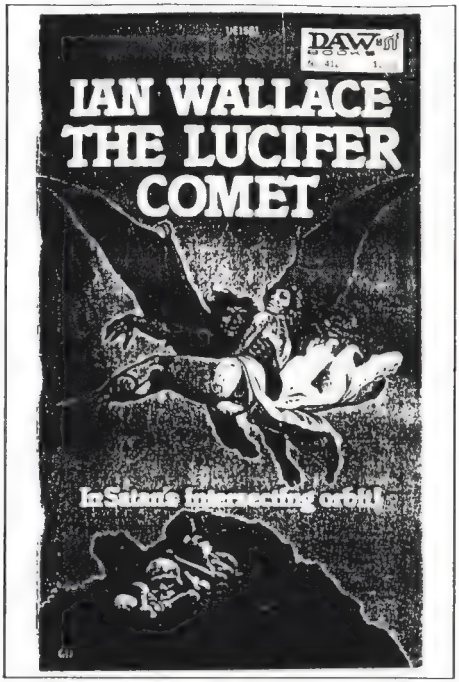
The chapter headings of Dr Orpheus gives the reader a clue to where each stage of the action is to take place in space and time, eg.

Chapter 6 - Tannenport Space Station. 2502 AD; then Boston 2496 - 6 AD; then Eurydice, New Year's Eve 4 - 5 EA.

Chapter 7 - Boston 2502 AD

Chapter 8 - Entering the Metagalactic Barrier; Date Under Enquiry.

The action however takes place mainly in the multiple mind and body transfers of Croyd, his lover GRETA GROEN (whom Orpheus sees as his lover taken from Greek legend, EURYDICE) and D Fennanel/ Orpheus/ a future Dr No). Orpheus has murdered Greta (or so Croyd believes) and Croyd has to go through a series of complex time



manoeuvres to unmurder her and at the same time out manoeuvre invading aliens as well as Dr Orphues and his Anagonon enslaved followers.

Wallace handles the mind / body transfers with a deftness, which is totally acceptable to the reader, eg. Croyd re-enters his own body which has been in a state of stasis.

"Having thus assured himself that his original brain knew well all that his present brain knew, Croyd - the mind departed his present brain, animating his original body. And now, again, he was HOME wholy Croyd - mentally, neuronically, somatically and spermatically Croyd"

Or when Croyd re-enters from downtime into a private laboratory on board the ULTIMA spacecraft.

"What Croyd was about to do would require about ten minutes of time coasting - that is, allowing herself to drift on a sort of diagonal uptime line which would bring him minute ever closes to actuality. The four extra minutes were minimal allowance for error."

In his own words, the author describes this novel as "Leisurely space / time weaving" compared to the novel "CROYD" which he calls, "A swift mind fugue". There are few words wasted and in this "leisurely space time weaving" a character can travel light

years or centuries into time in 3 sentences, yet always within the borders of credibility. All in all a highly recommended novel, impossible to put down; what the critics would call "Space Opera", but on a highly sophisticated and brilliantly conceived level.

If Croyd has any weaknesses, then it is his involvement with females both human and alien. As mentioned earlier, the plot of "Dr Orpheus" is centred around the murder of his lover Greta, by Dr Fellanel. the novel begins:-

"Thouth had never realised his utter personal emptiness until he learned that Dr Orpheus had his girl."

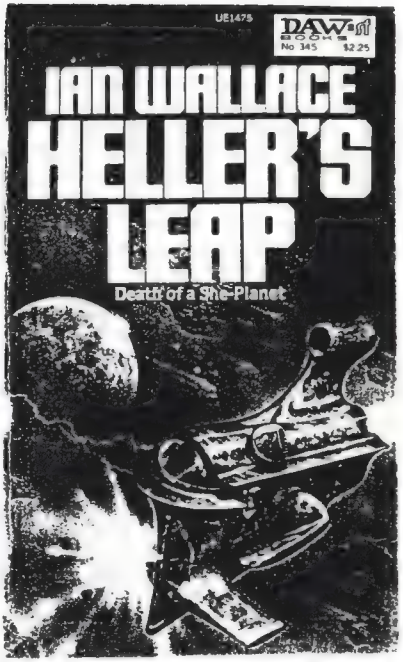
So from the beginning, the reader knows that Croyd has a week link in his armour, very like the superhero James Bond.

In the novel "Croyd", the female fatale, Lurla (the 'gnurl' princess) inflames our hero by hypnosis, however like Bond, he realises her intentions and abstains from her advances at the last moment (though by this time she's stolen his body she was using temporarily - this being our introduction to Greta Groen).

If Croyd had no failing or human traits, then he would be boring and any situation he faced could be dealt with immediately - consequently the book would only be 20, or so, pages long. Croyd's willingness to be seduced (as in "Z-Sting") and his romantic yearnings are often triggers which release events of cosmic magnitude, or, as in "A Voyage to Dari", his desire for Djeelian is at the forefront of his mind while an unseen invader enters his head and shuts off all of his godlike powers leaving him with only his human resources of intelligence and character to deal with the threat to the galaxy.

Another intriguing facet of these stories is that, although Croyd is the hero of the action throughout each story (except for "Megalomania", which is mostly concerned with Dino Trig's revenge, rather than the foiling of it), the battle is more often won by one of the other characters. In "Croyd" the galaxy is saved by Lurla's kamikaze defusing of the mega-bomb. In "Megalomania" the galaxy can only be saved by Frey Zauberger's musical genius. In "A Voyage to Dari", Dzendzel is overcome in some manner never described by Freya, Pan's consort. While only in "Z-Sting" (the villain the inertial weight of a degenerated political system) and "Dr.Orpheus" does Croyd actually save the game.

His latest Croyd novel "Megalomania" is a rich and many layered novel full of bewildering complexities and juggling of extremes. On the surface it can be read as an amusing but succinct treatise on the use and abuses of power. It concerns a Luciferian character, Dino Trigg, who is first minister to Croyd, the leader to Sol Galaxy (at the time the events here



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take place). Trigg tries to control the outcomes of the galactic elections and thereby usurp the leadership of Croyd. He fails and takes out his revenge on his mentor and all the civilised worlds by the creation of a machine, which, fuelled by music, will cause a Galactic Jet Stream (a recently observed astronomical phenomenon) to engulf the heart of Sol Galaxy. The physics of this process is briefly explained, but this is a case of what Wallace calls his 'creative astrophysical legislating'. To aid himself in this diabolic plot. Trigg engages the help of two fascinating aliens - four limbed bird creatures of the planet Hudibras. The male of this couple (who later turns out to be female) is Dokktor Frey Zauberger, maestro of the ultra-synthesiser, the power of which Trigg needs to fulfil his mission of demonic revenge. On another level, the author's footnote mentions that it is the reader's privilege to view it as an allegory of the ejection from paradise of the archangel Lucifer. And of course, there are parallells with the Faust myth.

The main theme of the novel stems from the title. It is about power. The abuse of power. The lust for power. Croyd's control of power and its use for good. The raw powers of nature (that galactic jet stream). The power of mind, which defeats it. How power corrupts and the power of music. There is also the theme of the power of sex running through the novel.

"Ideas began to spurt, to fountain in groin-thrilling jet flow."

This kind of sexual metaphor often appears in the novel and the reader is constantly reminded of the powerful sexual image of the Galactic Jet Stream.

The dominant alien of the novel is Frey and he rules over his timid and put upon wife, Freya, with the power of his superior intellect and caustic tongue. However, our image of sexual stereotypes is shattered when through a series of sexual encounters, the roles of the sexes are completely reversed. We discover that Frey is in fact female and Freya, a male.

I could rave on for pages about the Croyd series, but these are only part of the Wallace universe and there are more gems for the discerning reader. Take for instance the tales of Claudine St Syr, super galactic sleuth, who is delicately beautiful, intelligent and often (like Croyd) very vulnerable. Read about her brilliantly detected solutions to even more bewildering murder plots in such fine tales as **"Heller's Leap"**, **"The Sign of the Mute Medusa"**, **"Deathstar Voyage"** and **"The Purloined Prince"**.

Apart from the Croyd and St Cyr series, there are also wonderful fantasy / S F tales such as **"The Rape of the Sun"**. This is a novel of outrageous concepts in which our sun is stolen by a race of aliens and retrieved by a group of daring and intriguing individuals. Over the top indeed, but deliciously so - one can feel Wallace chuckling to himself as he admirably carries off the tasks of making the reader digest and accept these cosmic concepts. This novel features some particularly engaging characters. Take for instance, the alien Dhurk, who, to win acceptance from his beloved Freda and to appease her fickle nature, must bring her a star for her museum - unfortunately for Earth, this particular star is Earth's star.

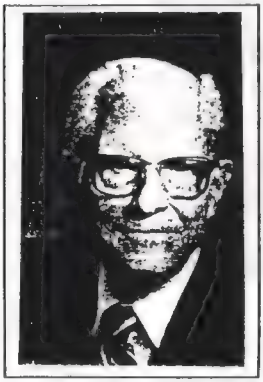
"The Lucifer Comet" combats a Promethean against a Satanic character in an age old struggler taking up the classic theme of the enternal battle between good and evil and is indeed a novel which questions human values in all their extremes of expression.

One of Wallace's strangest novels is **"The World Asunder"**. It is almost impossible to describe this dreamlike masterpiece, because it is about so many things. However to say it involves superweapons, conflicts between different time epochs, passion, love, hate, murder and redemption gives a slight insight into the bewilderingly complex layers and sub-plots of this marvellous book - all I can say is,, "Read it!"

A very enigmatic character called **Pan Sagissarius** has a novel named after him. He appears in the Croyd series as Croyd's double (neuronically, somatically and spermatically if not mentally) - rebel figure,

whereas Croyd works as or for governments. In this strange, picarsque tale, he visits the "If Nodes of Antan", which is a kind of crossroads in space / time where he enters the minds of famous historical figures. Here he plays a dangerous game of juggling alternate realities and their outcomes with his enormous ingenuity and intellect; a kind of cosmic Puck. Like Croyd, Pan is brave to the point of recklessness, is imbued with godlike qualities of wit and charm and is altogether a truly memorable character, full of humour and wisdom.

So there you are. I hope these few words have given you some insight into a remarkable talent. You rarely see Wallace's name mentioned in Locus, or S F Chronicle, or any other S F fan magazines and I feel this is a crime. Why he has been virtually ignored over the years is a total mystery to me. To my knowledge none of these books are available in British editions, except for a few out of print hardbacks, yet the shelves of my local S F bookstore are filled with inferior writings ad nauseum. Let's hope that someday the critics will "discover" him; until then I for one will continue to read re-read these oddly baroque and contemplative novels.



John Wallace Pritchard was born in Chicago, Illinois on December 12th 1912. He lived in and around Detroit, Michigan from 1913 until his retirement from public education in 1974. It was at that time he moved with his wife Elizabeth and family to North Carolina. His wife and one of his sons are now sadly deceased.

Regarding his education, he has a BA in English Literature (Honours), a teaching certificate in special education philosophy. The author has also informed me that he has made intensive studies in the natural sciences, history, clinical psychology, philophy of science, relativity and prehistoric archaeology. He was employed by the Detroit Education Board between the years 1934 - 1974. From '34 - '42 he practised as a clinical psychologist, then from '42 - '74 as their chief editor - publisher and also was a member of Wallace State University's part time faculty of education. He retired in '74 as Divisional Director. The Second World War years were spent as a clinical psychologist in the US Army in France.

To conclude I asked Ian Wallace a few specific questions on his approach to writing a novel:

"How do you write? For instance, could you mention your regime, how ideas come and how you expand on them?"

"During the many years until my retirement, I wrote eagerly whenever I could find time, habitually from 9 pm to 2 or 3 am, often starting with expansion of notes made art solitary lunch. I can't keep this up any more, so daytime writing is beginning to creep in. If I find an idea good enough to use, first expansion will be in terms of characters, their minds personalities, story goals; later I may expand ideas further, to condense them, or even to excise them, as a matter of adjusting pace or story progress."

"Could you tell us a little about your style of writing?"

"My style was influenced heavily by the styles of (odd juxtaposition) those of Cabell and Van Vogt. Both styles are crisp and economical, but in vastly different ways. I would add Thomas Mann for deep diving and allusiveness; and H G Wells for social idealism, though I'm not a Wellsian materialist. But I am no longer conscious of styles as I write, except on one point: you should be able to read me aloud without hissing - spraying because of sibilants in sloppy series."

As an afterthought, he also cites Bertram Russell as another influence on his style. He also mentions that type of story and characters influence style. Then I asked him how he goes about plotting.

"I do not start with an outline - not for fiction. A basic idea comes to me and I start writing it; after a bit, the developing characters and central ideas begin reacting on each other and before long I may start all over again. If I find a story beginning to grins, not carrying itself along in a smooth and glowing flow, I will stop and backcheck: somewhere back there I most likely overshot a turning, so I'll diagnose this and start again. What the climax and denouement have to be won't have to be, won't be perfectly clear to me till I'm past the middle. It's the best way for me."

"How real are your characters to you?"

The central ones, usually five or six, are entirely real to me while I am working with them - their personalities and interactions modify and sometimes entirely redirect the storyline. Until I have brought them to that point, I'd better not submit to editors."

"How quickly do you write?"

"Twenty years ago, a first draft of a novel might be done in a month, or two, or three. Now I'm much slower."

"What is the amount of research proportionate to imagination?"

"Impossible to say, since I write mainly out of background which includes a great deal of past research. Some stories require alot of calculator work, some don't. I'd say that imagination is in the head. Sometimes I want something to happen that simply ain't going to work in terms of known physics - I may have to do some research to make sure and then, in my nice convenient cosmos which is not electromagetic, but instead is rekamatic (which behaves like electromagnetics except at some critical turning points). I do a little creative astrophysical legislating."

"What is your opinion of the quality of illustrations and cover art for your novels?"

"Mostly (as far as pro art goes) pretty mediocre and not only in respect to my own books. Two brilliant exceptions: the outstanding and intelligent work on the superb French edition of "The Lucifer Comet" (edited by S F author Daniel Walther) and the witty work on the Italian edition of "A Voyage to Dari", on whose cover the artist takes the spaceship Castel Jaloux, described by me as externally "a Rhine-type fortress flying" and renders it as a gadget ornated old shoe (it took a bit of study to see this).

"Have you had any books out under other names?"

"Yes, but only one has been published, "Every Crazy Wind" under my own name. You may have noticed that I copyrighted "Megalomania" under my own name."

"Lastly, when is the next one due?"

"I have about three going, fighting each other for priorities. Certainly no publication before 1991 - 2."

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Ian Wallace Bibliography

(Classifications chosen by the author) (Paperbacks unless stated and date of first printing)

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"The Lucifer Comet" (2464 & a prior era) DAW (US) 1980

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The Croyd Spacetime Manoeuvres

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"Croyd" (2496) Putnams (H/B US) Berkeley (US) 1967

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"A Voyage to Dari" (2506) DAW (US) 1974

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British editions - "The World Asunder" (1978 Dobson H/B): "Deathstar Voyage" (1972 Dobson H/B)

Italian editions - "La Cometa Di Lucifero" (1982 Libra Editrice H/B): "Pan Sagittarius" (1976 Casa Editrice MEB): "Viaggo A Dari" (1977 Moizzi).

French editions - "La Cometer De Lucifer" (1983 Editions Opta H/B):

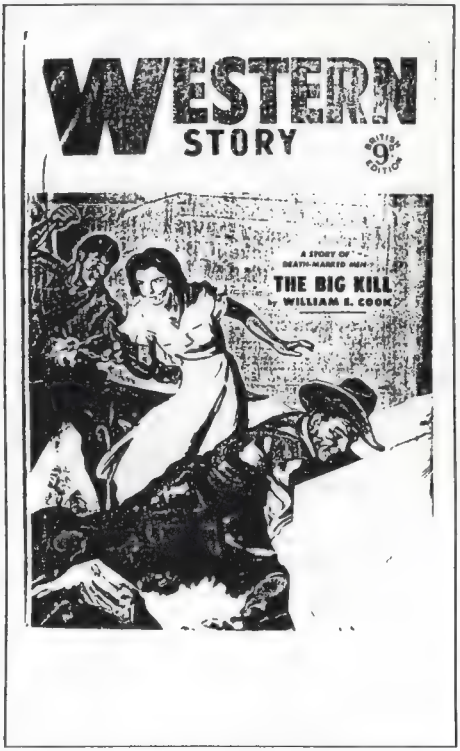
German editions - "Pan Sagittarius" (1981 Heyne): "Der Reisse Nach Dari" (1980 Heyne): "Der Flug Nach Ligeria" ("Deathstar Voyage") (1978 Heyne)

Here's to you Mr Wallace - keep on doing it!

Article by Malcolm Henderson

WESTERN STORY MAGAZINE

by John Tuska



On 10 January 1917, William Frederick Cody, known the world over as Buffalo Bill, died in Denver, Colorado. An estimated 25,000 people passed in single file to view the body lying in state of the capitol and he was later found buried, amid much pomp, atop Lookout Mountain, just outside of Denver. With his passing from the scene, popular interest in his fictional adventures also began to wane. In 1919, just before leaving on a trip to France, Ormond G Smith, president of Street and Smith, told Henry Ralston to try to sell the firm's NEW BUFFALO BILL WEEKLY, the latest incarnation of BUFFALO BILL STORIES. When Ralston found no takers, he came up with an alternative idea, which he presented to George Smith, vice-president of Street and Smith. Why not revamp the magazine into one devoted to general Western fiction titled WESTERN STORY MAGAZINE? George Smith liked the idea and gave Ralston a free hand to do just that. On 12 July 1919 the first issue of WESTERN STORY MAGAZINE, dated 5 September 1919, went on sale on newstands.

Beneath the new title was a notice that ran for the next eight weeks, "Formerly NEW BUFFALO BILL WEEKLY," and also a reminder that its contents were "Big Clean Stories of Western Life." Already in the first issue there was established an editor's page titled "The Roundup" and, among other things, readers were promised "the best writers of Western adventure stories will entertain you." In large part throughout its thirty-year history this proved to be a truthful statement.

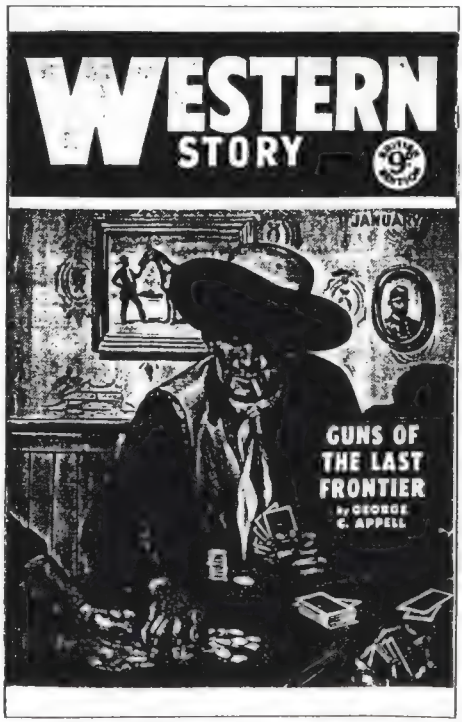
Ralston had designed WESTERN STORY as a bi-weekly, instead of a weekly, but by November, 1920 circulation had reached 300,000 and George Smith decided that the time had come for the magazine to become weekly. The first issue had featured two novelettes, two serials, five short stories, and eight feature items, which would remain more or less its basic format until it became a monthly. Among the contributors were some of the best-known names writing Western fiction at the time, including William MacLeod Raine, Jackson Gregory, and Bertrand W Sinclair. The last had been the second husband of Western writer, B M Bower. They had met when Sinclair was an untutored former cowboy presently tending bar at the old Exchange Saloon in Big Sandy, Montana. Sinclar was well known

locally as old "Fiddleback." He taught Bower all he knew about cowboying, which she incorporated into her stories about Chip and the other punchers working for the Flying U and known collectively as "The Happy Family." Bower, in turn, taught Sinclair how to write and he went on to produce numerous Western novels and stories. Raine, although living at the time in Denver, had been born in London and his Western novels were so popular among the British that during the Great War the British government ordered 500,000 copies of them to be distributed among the British troops.

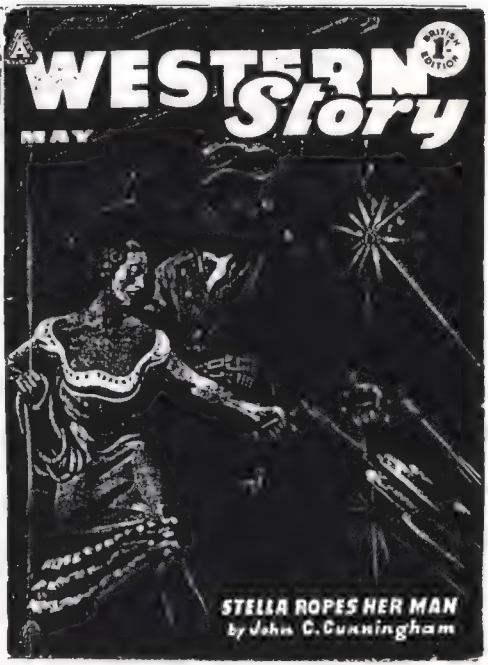
However, what would prove decisive in WESTERN STORY's climb to the half million mark in circulation in the 1920's was the propitious encounter between its editor, Frank Blackwell, and Frederick Faust. Faust was just starting out, with a few novels to his credit and numerous sales to editor Bob Davis at the Munsey Company. Davis, unfortunately, would buy stories when he liked them, whether or not he had a place immediately to run them. "How did I get hold of Faust?" Blackwell later recalled. "Bob Davis was over-bought. Munsey found it out, told Bob he'd have to shut off buying for as long as six months, and use up some of the stuff ion the safe. Faust, always in need of money, no matter how much he made, came to me with a story. I bought it. He was mine, and mine only from there on."

Faust had been using the pseudonym Max Brand but for his first appearance in WESTERN STORY he came up with a new name, George Owen Baxter. That first appearance was a serial titled "Jerry Peyton's Notched Inheritance" and it began in the 25 November 1920 issue. Faust was so prolific that during the 1920s he might have a serial by David Manning, a serial by George Owen Baxter, and a novel by Max Brand all running in the same issue, and this was certainly the case as late as the 2 April 1932 issue. John Frederick was another pseudonym he frequently used for WESTERN STORY and, on only one occasion, Peter Dawson, the name of a popular Scotch whiskey at the time. The Dawson name was used in 1922. More than a decade later, Marguerite E Harper, literary agent for Fred Glidden who wrote as Luke Short, placed the first story written by Fred's older brother, Jonathan Glidden. She had been drinking Peter Dawson while pondering what name to give him - Glidden did not seem a very Western name - when the notion struck her to name him Peter Dawson. Jon Glidden went on to write over 120 stories of varying lengths under this name - almost half of which were first run in Street and Smith publications, primarily WESTERN STORY - and the first five of his sixteen novels would be serialised in WESTERN STORY.

Quite often letters from readers would be quoted in "The Roundup" and it was not uncommon to find a reader complaining in the same letter about a David Manning story while praising one by George Owen Baxter. With increased circulation, Street and Smith increased the cost of the magazine in the 1920s from 10 cents to 15 cents and, as



other Western pulp magazines entered the market to compete, WESTERN STORY began to remind its readers on the cover that it was "The Daddy of Them All." Johnston McCulley, the creator of Zorro, became a regular contributor along with Kenneth Perkins, H C Wire, Kenneth Gilbert, and Robert Ormond Case.



The onset of the Great Depression hit Street and Smith hard, as it did all pulp magazine publishers. Fiction House cut back its first pulp magazine, ACTION STORIES, from a monthly to a bi-monthly and finally a quarterly. FRONTIER STORIES, which it had acquired from Doubleday, Page & Company in 1929, underwent a similar cutback and ACTION NOVELS was discontinued altogether. Clayton House went bankrupt in 1934 and sold its best titles to Street and Smith, including COWBOY STORIES which brought with it Clayton House editor, F Orlin Tremaine. WESTERN STORY fought to survive by reducing what it paid contributors. This meant that Faust, who had been getting 5 cents a word, was cut back first to 4 cents and then Blackwell confessed he would have to lower that even further to 3 cents a word. Faust could not afford this kind of pay cut (he was living the life of a prince in a villa in Italy for much of this period). He began to expand into the slick fiction market and eventually went to Hollywood, while switching his Western pulp fiction from WESTERN STORY to STAR WESTERN, a Popular Publications pulp. Beyond cutting back what it paid writers, WESTERN STORY also lowered its price from 15 cents to 10 cents. Behind the scenes, there was a struggle for power on the parts of Blackwell and Tremaine which resulted in 1938 in their ouster from the firm. COWBOY STORIES was discontinued and Ronald Oliphant, who had been editing WILD WEST WEEKLY for Street and Smith, became for a short time also the editor of WESTERN STORY. He was replaced by Francis L Stebbins in 1939 who, in turn, was replaced by John Burr in 1940 who remained the editor until the end. Burr wanted a more mature kind of Western story and wanted the magazine to be directed more to an adult rather than an adolescent audience, a tendency which had been increasing in the last years of the 1930s with stories and serials by Luke Short, Bennett Foster, Preacher Devlin novelettes by L L Foreman (another Western writer originally born in London), and fiction by Peter Dawson, Frank Richardson Pierce, Philip Ketchum, and Eli Colter. Walt Coburn, who had been contributing mainly to Popular Publications pulps once the management of Friction House, his main outlet in the early 1930s, changed hands, also became a WESTERN STORY regular. Despite Coburn's subsequent boast that his name was featured on the cover of every issue of WESTERN STORY from 1938 until it ceased publication, he was only showcased on every eighth or tenth issue.

The next great crisis to hit the pulp magazine was the paper shortage of 1943. Even during the war years, Street and Smith occupied the same building it had since

1905, a seven-story, red brick, multiple-windowed structure taking up most of the block 79-89 Seventh Avenue in New York, at 17th Street. Everything looked the same as it had when the building was new, from the wire-cage elevator to the ancient typewriters and telephones. The offices were furnished in dark oak. Gigantic rolls of paper were customarily piled to the ceiling with small aisles between them as walk ways. Editors had partitions smaller than a prision cell with a window overlooking Seventh Avenue. each cubicle was filled with an array of filing cabinets, a roll-top desk, with galleys and manuscripts everywhere. It was in these offices that the decision was made that the 19 February 1944 issue would be the last for WESTERN STORY as a weekly. Volume 210, Number 5 appeared and was dated March, 1944. WILD WEST WEEKLY was no more. It seemed for a time that WESTERN STORY might survive. Gone, of course, were serials (impossible in a monthly format) and instead the roster usually had one novel, three novelettes, and several short stories and features. Walt Coburn continued as a regular (the pulp novel had always been his standard length), joined by L P Holmes, Norman A Fox, Joseph Chadwick, Bennett Foster, S Omar Barker (long a familiar name), Tom W Blackburn, and even occasionally Peter Dawson. However, he would soon follow his brother into the slicks, but only for his book-lengths run as serials. He was too experimental in his short fiction for the more rigorous formulae imposed on writers by the slicks and so remained in the pulps for his novelettes and short stories. Once it became a monthly, "The Roundup" was replaced by "Tally Branding" as the editor's forum, where also could be found a preview of what would be found in the next issue and letters from readers and contributors were reproduced. In March, 1949 issue John Burr included a reader's survey questionnaire on the first page and assured readers that by filling it out and sending it to the Research Department it would "help us give you the best in Western reading entertainment ...."

Whatever the results of that survey, 1949 was the year WESTERN STORY came to an end with the publication of a double-issue, 8-9/49. The WESTERN STORY ANNUAL, which had first appeared in 1941 and thenceforth always reprinted stories and novelettes felt to be among the finest from the magazine's pages, made its final appearance that same year, dated 1950. In 1950, on the front page of the second section of THE NEW YORK TIMES, Street and Smith made the announcement that the day of the pulps had definitely ended.

For Street and Smith it had, but not for some of the others who hung on tenaciously until near the end of the decade. Harry Steeger, the head of Popular Publications, in a bold move bought rights to several Street and Smith pulp titles, including WESTERN STORY which he began publishing in October, 1952 as a Popular Publications pulp. It lasted less than two years in this

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guise. In the United Kingdom, where Street and Smith had begun publishing its British edition of WESTERN STORY during the war years, WESTERN STORY lasted through the early part of 1950 after which rights to publish the magazine as Street and Smith's WESTERN STORY were sold to Atlas Publishing and Distributing and it continued to issue it as a bi-monthly through 1952 after which it negotiated a similar arrangement with Popular Publications. In this form, it became a monthly and was to outlast by several years the American counterpart, largely as always reprinting stories from the backlogs of Street and Smith initially and Popular Publications later, even after Popular Publications had discontinued American editions of the majority of its Western pulps.

Yet, in a way, WESTERN STORY does have an afterlife, at least in terms of some of its authors. The 200th and 201st Max Brand serials will be issued for the first time in book form in 1991 and many of Luke Short's serials for WESTERN STORY were reprinted just recently by Dell Books. On the horizon, many of Peter Dawson's pulp novel and novelettes, which have never appeared outside the pages of WESTERN STORY, will now finally be available again in paperback format. Obviously, a good story remains a good story and stays in demand. It is to the credit of WESTERN STORY and its editors over the years that so much that was fine in Western fiction did first see print in its pages.

PULP VAULT

If you collect pulps, you can't afford to be without PULP VAULT, bringing you the best in pulp articles, art and reprints. Each issue is at least 84 pages long and filled with information and features no pulp fan can do without!

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And PULP VAULT has brought many new pulp tales into print for the first time, including "The Red Mist of Death," a 60,000 word tale of that sinister pulp villain, Doctor Death, "Arctic Loot" by Doc Savage author Lester Dent and several radio scripts featuring Richard Benson--the Avenger!

In addition, PULP VAULT prints articles on all areas of the pulps, by top writers such as Sam Moskowitz, Will Murray, Michael Ashley, Bob Sampson, Nick Carr, Audrey Parente, Frank McSherry and many others. Past issues have included chapter excerpts from Will Murray's forthcoming biography of Doc Savage author Lester Dent, with articles on the characters of such popular writers as Robert E. Howard and Harold Lamb, as well as articles on the jungle heroes, Captain Future, western pulps, Pirate Stories, aviation pulps, Startling Stories, and many more! PULP VAULT also features new articles by pulp authors on their pulp careers, including Ryerson Johnson and Don Wilcox!

And every issue of PULP VAULT is stunningly illustrated by pulpdom's top artists, such as Frank Hamilton, Bruce Timm, Larry Latham, Mike Cody, Bobb Cotter and Kevin Duncan. And our "New on the Market" column reviews most of the new pulp related books and magazines released each year!

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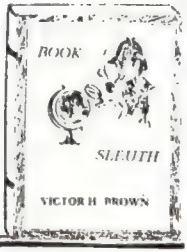

PAPERBACK AND COMIC NEWS

Welcome to the last 1991 issue of PPC. For those of you who made the fair, you"ll know how successful it was, for the ones who didn't a fuller article will be in Issue5.

In the end we were having to disappoint dealers who wanted tables. We could only fit about 30 tables in the Gallery Room at the Grosvenor and had around 25 dealers. I think most will agree they had a highly successful and enjoyable day as already have many of the collectors present. The US dealers like Black Ace, Lynn Munroe, Gary Lovisi and Tom Lesser were particularly busy as UK collectors had never seen such an array of American pocket books. Similarly the americans had never seen so many beautiful and rare British Pbs. I can name several happy collectors who diappeared with carrier bags full of books. Perhaps the most enjoyable thing about the hectic event was to meet the many telephone aquaintances and friends I have made over the last year or so. There were some dazzling displays of material from dealers such as "Flips Pages". We sweated a little on the guests but all appeared almost on time. We even had to take an extra room at very short notice due to the crush. Jim Burns, the "in demand" SF artist gave an excellent slide presentation of his work. Denis McLoughlin made the long trek from Bolton to spend a couple of hours at the show signing autographs and chatting to fans. The afternoon saw a lively discussion of the 50s UK pulp & pb scene between EC Tubb, Sydney Bounds, Phil Harbottle and Steve Holland. Lionel Fanthorpe joined the second half of the discussion to add to Ted and Syd's experiences with the John Spencer "Badger " publications. Other notables present were Guy N Smith, Denis Gifford, Brian Stableford and Richard O'Brien (Crystal Maze, Rocky Horror).

In my haste I didn't really plug the special Fair booklet,(in limited to 200 edition and original cover detailing careers, bibliographies etc of the major guests, plenty of covers and new original stories by Guy N Smith, Lionel Fanthorpe, Syd Bounds and EC Tubb. This must be a collectors item and a requirement for completist collectors. So if you missed it at the show or could not make the show a few copies are still available from Zardoz for £3 (incl p&p).

A TV program on paperbacks! The prog is now to appear in November in the "For Love Or Money" series produced by "Wall to Wall" productions. I know Steve Holland has acted as an adviser and that the Penguin Collectors Society has alsocontributed. Steve tells me that collector Ian Sinclair and veteran author Norman Lazenby were interviewed. (Phil Harbottle and I recently interviewed Norman for a future issue of PPC - amongst his hundreds of Gangster, Westerns and Sexy stories are the Muir-Watson novels featured in PPC3 but perhaps even more notoriously Norman has been known to pen "steamy sex romps" for many of the mens magazines).

Steve Holland has almost completed the "Fleetway Companion" a large and ambitious index of every boys' adventure comic published by Fleetwy and IPC, from Lion to the latest issue of 2000AD. Each title has info on the comic itself, when published, missing issues etc and also complete listing of each character, text story, cartoon character and feature, with info on artists,script writers and crossreferenced to other publications. Sounds a massive piece of research. Published by A & B Whitworth, (address elsewhere in mag)

PAPERBACK AND COMIC NEWS

Catalogues Received

Richard Williams 15 High St, Dragonby, Scunthorpe, Sth Humberside, DN15 0BE. Comprehensive A5 catalogue listing hundreds of Crime, Mystery etc hbs, vintage pbs, Sf, mags and much more. He also publishes Checklists and Bibliographies of PBs, HBs and Authors.

Iain Sinclair, 28 Albion Drive, London E8 4ET specialises in Hard-boiled Pls, Thrillers ,Spies, Mysteries, Gay, Beats, Sleaze and produces excellent extensively illustrated A5 catalogues. Another excellent catalogue with plenty for Burroughs, Kerouac etc fans. It also faetures a fascinating review of the new Drif's Guide to Bookshops. Give him a try if this is your scene!

Fantasy Centre, 157 Holloway Rd, London N7 8LX - retail shop for vintage pbs and hbs. Also A5 catalogues of out of print fantasy fiction. They took a table at the Pb fair where I met Dave Gibson for the first time only for him to declare he was retiring! I believe he had a party on 28 September. Did he survive? His partner now runs the business.

Ming Books, 1 Penrose ave, Carpenders Park, Watford, Herts WD1 5AE, Tel 081-428 5034 or 081-903 0110. Dealers in oop and new British and USA paperbacks & hbs of detective fiction, espionage, thrillers and true crime. International booksellers of repute and organisers of "Bouchercon 90". They are opening a new warehouse full of books (new and used) at 3G/B Wembley Business Centre, East Lane, by North Wembley Station, open on Saturdays and other times by appointment.

RF Stewart, 151 Berwick Ave, Stockport, SK4 3AT An A5 catalogue of Detective Fiction mainly hardbacks (350 listed) also biogs etc. Also over 200 pbs

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Jeffrey Lee Pressman, 3246 Ettie Street, Oakland, California, 94608, USA. deals in Counterculture, JD, Beatnik, Sixties, Vietnam, Sleaze plus the desirable authors Joyce, Steinbeck, Kerouac, Hammett, Fleming etc. He sells and buys extensively producing regular Wants Lists and catalogues of vintage paperback books for sale.

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Black Ace Books, 1658 Griffith Park Blvd., Los Angeles, CA 90026, USA. A4 catalogues and auction catalogues of Vintage US and UK pbs. You may find that British book you want!

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PAPERBACK AND COMIC NEWS

Many of you may not be aware of the **Science Fiction Foundation** based at the Polytechnic of East London, longridge Rd, Dagenham, RM8 2AS Tel 081-590 7722. The unit secretary Joyce Day is most helpful and the Foundation sports patrons like Arthur C Clarke and Ursula Le Guin. They have large archive stocks of SF material (including PPC!) and welcome researchers and issue "Foudation" a tri yearly journal with articles, reviews, letters etc subscriptions are only £8.50 UK, $17 (surface) US. Number 52 features "The Dredd Phenomena", James White, Delany's SF, Christopher Priest, Interview with Ondfej Neff , Letters and many reviews. At 120 pages and glossy colour cover well worth subscribing to.

REEFER MADNESS is an A5 booklet published regularly by Trevor L Hughes it costs just £! and is heavily illustrated with hashish,marijuana memorabilia, book jackets, films, comic strips, adverts. Part of the push for legislation to legalise the drug the mag distances itself from the hard drug scene. There's certainly been some fascinating ephemera related to "pot" over the years. Send to Hawkfrends, PO Box 6, Liscard, Wallasey, L45 4SJ, Merseyside

ISMO is an A5 magazine concentrating on the rock music scene with articles Jay Turner, Caroline Trattine, Kevin Wilson, Steve Harley, The Wedding Present, Reviews , News, jokes and only £1 from Spanish Train Publications, 15 Holne Court, Exwick, Exeter, Devon Tel: 0392 216669

I know we're off paperbacks at present but if you like or have a juke box get a copy of **"Juke Box Journal"**. An A4 28 page publication, 6 issues per year will set you back just £18 from JJ, PO Box 545, Brighton, BN1 4HU, England

The International Paperback Collector's Society (ICPS) is a new club that puts out a bi-monthly newsletter detailing info on collectable pbs. Write to John Gargiso Gorgon Books (also dealers in vintage pbs); ICPS, 21 Deer Lane, Wantagh, New York, 11793, USA. Cost is just $15. Zardoz Books have sample copies of the journal. No5 is 28 pages long with profiles of collectors, letters, many ads and most usefully a complete listing of the US postal ausctions with prices realised. So if you want proof that Jim Thompson Books sell for over $300 join up. Sample copies £2 incl P&P to Zardoz.

Leading on to Thompson, I recently bought a copy of **"Sleep With The Devil"** a biography of "America's Greatest Noir Writer". Its written by Michael McCauley and published in the US by The Mysterious Press. \i'm not sure if it is published in the UK but i'm sure if you want a copy either Ming Books (see elsewhere in mag) or Murder One can get copies. It is a good read with plenty of emphasis on each of his novels The book also attempts to come to terms with Thompsons tortured life and tormented novels. McCauley also tries to unravel the truth in Thompsons deperation for acceptance by his father, and the "novelisation" of his fathers death as suicide ("Now and on Earth"). US price $19.95.

If you have a publication you would like to bring to the attention of the hundreds of PPC readers in UK, US, Australia, Canada, Holland, Germany, Japan and Ireland, please send in a copy. We will always be please4 to give it a short review. Similarly we are always looking for snippets of information on paperbacks and collecting.

MILLION

The Magazine of Popular Fiction

Bimonthly £1.95

The first issue of *MILLION* appeared in December 1990, dated "January-February 1991." A large-format, illustrated magazine of at least 68 pages per issue, it is devoted to discussion of all aspects of popular and genre fiction -- with particular emphasis on Adventure, Mystery and Romance, past and present (though we also cover Humour, Horror and much else...)

In *MILLION*'s first five issues, interviewees have included: **Dick Francis, Colin Dexter, James Ellroy, Sue Grafton, George MacDonald Fraser, Kurt Vonnegut, Joan Aiken, Colin Forbes, Loren D. Estleman, Leslie Thomas, Anne McCaffrey, Jonathan Gash, Peter O'Donnell, Robert B. Parker, Ellis Peters, Barbara Cartland, Cay Van Ash, Philip Kerr, Terry Pratchett, J. G. Ballard, David Morrell** and **Anne Rice.** Promised for issues 6 and 7 are **Dorothy Dunnett, J. T. Edson, Hammond Innes, Douglas Reeman, E. V. Thompson** and others.

In those first five issues of *MILLION*, contributors have included: **David Langford** (regular humorous column); **Colin Dexter** (new Inspector Morse story); **Kim Newman** (on British Gangster movies, Larry McMurtry and the rebirth of the western, and much more); **Paul McAuley** (interview with James Ellroy); **Mary Cadogan** (regular romance reviews, plus pieces on Baroness Orczy, Ethel M. Dell, etc); **Brian Stableford** (a highly praised series of essays entitled "Yesterday's Bestsellers"); **Lisa Tuttle** (interview with Colin Dexter, and more forthcoming); **Mark Morris** (regular horror-fiction reviews); **Colin Greenland** (interview with Kurt Vonnegut); **John Christopher** (on his "Hilary Ford" gothics); **Angus Wells** (on his many pseudonymous westerns); **Marina Oliver** (on the Romantic Novelists' award); **Daniel Easterman** (on new directions for the thriller); and many others, including such experts as Jack Adrian, Susan Aldridge, Mike Ashley, Jessica Bond, Wendy Bradley, Eugene Byrne, Mat Coward, Pete Crowther, jay Dixon, Katy Fletcher, Chris Hampshire, Neil Jones, Andrew Lane, George Locke, Nick Lowe, Chriss McCallum, Stan Nicholls, Jessica Palmer, Andy Sawyer, Phil Stephensen-Payne, Paul Webb, Brendan Wignall and Toby Young.

Apart from all the above-mentioned, subject authors covered in *MILLION*'s feature articles have included: **Conan Doyle, Dennis Wheatley, Marie Corelli, Sax Rohmer, Rider Haggard, Judith Krantz, P. C. Wren, Agatha Christie, Virginia Andrews, Jack Higgins, James Hadley Chase, Robin Cook, Ernest Bramah** and **Edgar Rice Burroughs.** Many more are due to be discussed in future issues.

The first publication of its kind, *MILLION* is simply the magazine for all writers, collectors, librarians, booksellers, academics, students and readers of popular fiction. For a six-issue subscription please send a cheque or postal order for £12 (inland) or £15 (overseas; $24, USA) made payable to "Popular Fictions." Sample copies of all issues to date are still available at £2.30 each, postage inclusive (£2.80 overseas; $5, USA). Your help in spreading word of the magazine would be very much appreciated -- please tell friends, acquaintances, booksellers, librarians!

David Pringle, Editor & Publisher
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DENIS MC LOUGHLIN REPRINT ART in MORING & G.T. PUBLICATIONS

by Francis Hertzberg

Denis Mc Loughlin material appeared as cover and/or interior art in a number of albums of reprints published by Alexander Moring Ltd of 139 Borough High Street, S.E.1, and 59-61 Union Street, S.E.1 and by G.T. Ltd., S.E.1; and printed by The Racecourse Press Ltd, 23 Coleridge Street, Hove, Sussex, and by The Dragon Press, Ltd., Luton, Beds. without any publisher's name. This material, as well as the reprinted American strips also used, probably came directly from Boardman/Popular Press, the original publishers of Mr. Mc Loughlin's work. In at least one case (Swift Morgan and the Feathered Serpent), it was reproduced from uncorrected art-work.

All Mr Mc Loughlin's covers used on the albums listed were from Boardman annuals or comics; all interior work with one exception (The Conquered Goddess, which was Boardman, but not a comic) were reprints of Boardman comics. Almost definitely the list is very far from complete, and more information would be welcome. (All but nos 4 and 9 are absent from Lofts & Adley Catalogue of Boys' and Girls' Annuals, 1982: even for these the only information they offer is "1950s" for the latter.)

1 THE ACE ADVENTURE ALBUM. Stiff boards, 5/-, Moring. Covers: front cover from OKAY ADVENTURE ANNUAL.

2 ACTION ALBUM. Paper covers, no price, Moring. Covers: probably from ROY CARSON 6d comic. Swift Morgan: Knights of Round Table; Feathered Serpent; Ancient Egyptians. Buffalo Bill: Outwits the Cheyenne; Doomed Patrol (first page only of each); Treasure of Coyote Mountain; Bank Robbers.

3 ALL ACTION COMIC. Paper wraps, 1/-, no publisher, Dragon Press. Covers: cover of Buffalo Bill and the Crooked Deputy. Swift Morgan: Flying Saucers; Planet of Destiny. Sam English: Museum Rover.

4 ALL WORLDS ALBUM. Paper covers, no price, Moring. Swift Morgan: Feathered Serpent.

5 THE ADVENTURE ALBUM. Thin card covers, 2/6, G.T. Ltd. Covers: front cover of THE ADVENTURE ANNUAL. Buffalo Bill: Iron Cayuse; Crooked Deputy.

6 ROY CARSON COMIC. Paper covers, 1/-, no publisher, Dragon Press. Cover: from ROY CARSON COMIC? Roy Carson: The Marquis; Strikes Again; The Empress; Missing Will.

7 SHARP-SHOOTER WESTERN ALBUM. Thin card cover, 2/6, G.T. Ltd. Covers: cover of Buffalo Bill and the Crooked Deputy. Buffalo Bill: Crooked Deputy; Circle-6 Rustler; Bank Robbers.

8 THE SUPER ALBUM. Stiff boards, 5/-, Moring. Covers: back cover of OKAY ADVENTURE ANNUAL. Reprints Arthur Groom's The Conquered Goddess with Mr McLoughlin's illustrations.

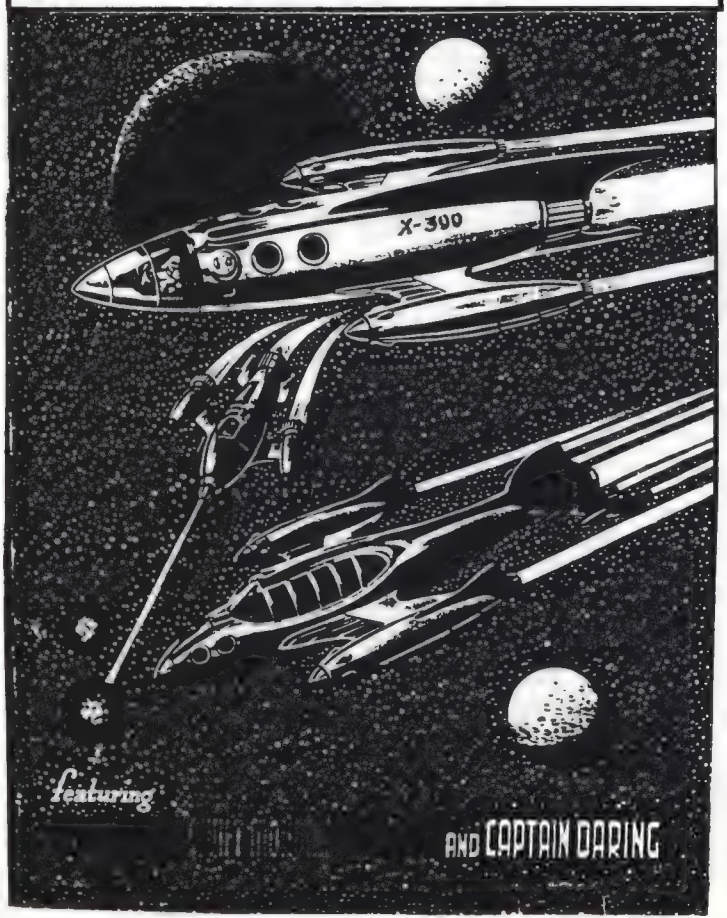
9 SUPER THRILL ALBUM. Thin card covers, 2/6, G.T. Ltd. Covers: back cover of THE ADVENTURE ANNUAL. (See enclosed illustrations.)

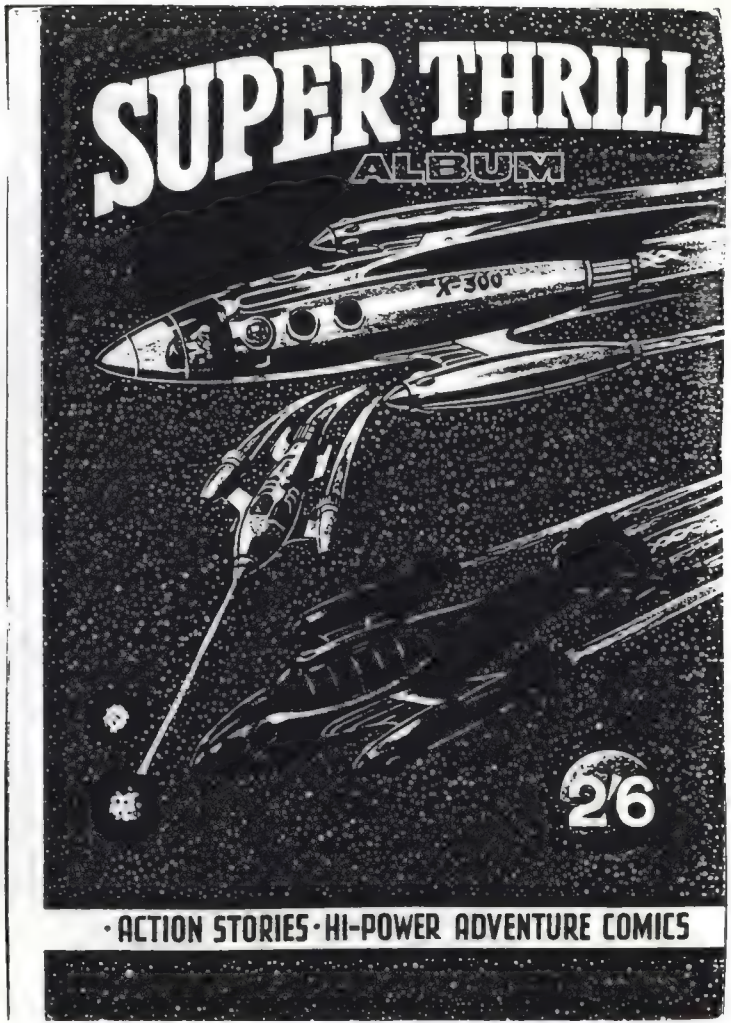
10 SWIFT MORGAN SPACEWAYS ALBUM. Paper covers, no price, Moring. Covers: SWIFT MORGAN SPACEWAYS COMIC? Swift Morgan: Beast from Outer Space; Robot Empire; Planet of Destiny; Isle of Giants; Flying Saucers. Sam English: Museum Rover. Roy Carson: Meets Waldo.

11 TRIGGER WESTERN ALBUM. Thin card covers, 2/6, G.T. Ltd. Covers: cover of **Buffalo Bill and Iron Cayuse**. Buffalo Bill: **Iron Cayuse; Treasure of Coyote Mountain; Doomed Patrol** (only first page and last by Mr Mc Loughlin)

This is a supplement to my book ILLUSTRATED BY DENIS MCLOUGHLIN, 1978, still available at £5/$12 post free.

Left: Back cover of Boardman-Popular Press THE ADVENTURE ANNUAL. (Spaceships drawn from a set sold at Woolworths) Right: Front cover of G.T. SUPER THRILLS ALBUM. (The bottom band was taken from the front cover of the original, with "HI-POWER" substituted for "COLOUR" as there was now no colour).





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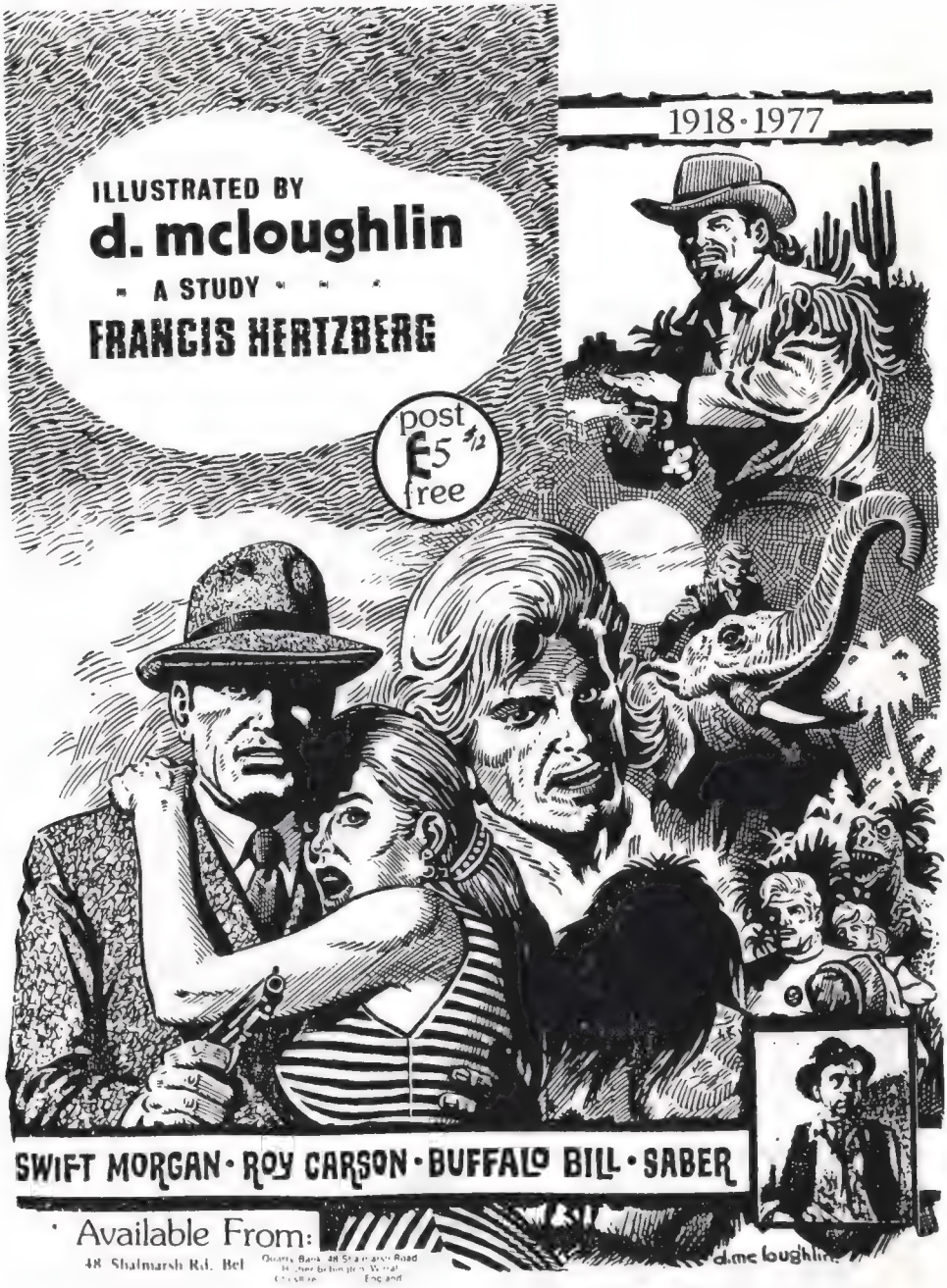
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READER'S LETTERS

Dear Sirs,

Mr Denis McLoughlin has sent me a copy of your second issue, with the interesting material on his work and on Boardman-Popular Press in general.

I hope the enclosed article on the Moring-G.T. reprints might be of interest. It is a supplement to my 1978 **Illustrated by Denis McLoughlin** which is still available at £5 or $12 post free. As you will see from the enclosed advertising sheet, Mr McLoughlin did the covers (the back cover, which is not illustrated on the sheet is lovely. I also enclose an advertisement for my recent book **The Strange Case of the Counties that Didn't Change** as it also has a cover illustration by Mr McLoughlin; this is available at £6 post free.)

Enclosed also a copy of "Some Notes on the Goulden-Pinnacle Burroughs Paperbacks". If you feel your readers would be interested in either or both of these articles, please do let me have a voucher copy; and I enclose the copy for the promised free advertisement! *(A deal well struck - editor)*

A few comments on items in the second issue Mr McLoughlin did not, as the check list implies, do covers for Moring or G.T. reprints; as my article points out, all the art was taken from work he had done for Boardman-Popular Press, and he knew nothing about such use. This list of Boardman-Popular Press annuals for which he did covers is incomplete, and should also include at least **Spaceways Comic Annual, Adventure Annual, Ajax Adventure Annual,** two **Okay Annual of Adventure Stories** and three **Okay Adventure Annual** - and if your typesetter can get all those combinations right I congratulate him! At least one of the Woolwich murals **did** survive at least enemy action, although I think not that of the M.o.D. - a picture of it appeared in **Illustrated**, and I have a copy somewhere (it could not be used in my book as attempts to photocopy it resulted in the costumes of the young ladies' seeming to disappear). And, on a totally different subject, in Mr Harbottle's article on Tarzan swipes in comics - "Shuna, White Queen of the Jungle", far from being a "safe" name resulting from fear of action of plagiarism, was a bold and bad borrowing of the original "Sheena Queen of the Jungle". (And as to copyright action, Superman-National must have had telescopic vision themselves to spot the small "S" on the costume of Mr McLoughlin's Swift Morgan - although nothing like Superman's chest device, they had it blotted out, and in future either an "M" was used or nothing at all.)

Yours faithfully, Francis Hertzberg

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Boardman-Popular Press annuals and comics especially SUPERCOLOUR COMIC ANNUALS and BLACKHAWK; Goulden-Pinnacle books; I-SPY books.

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READERS LETTERS

I enjoyed your WR Burnett article - if feeling rather envious of a couple of the Corgi editions that you pictured - but I can add one title to your bibliography: MI AMIGO, Corgi SW113, 1962. This makes it three westerns issued by Corgi. The magazine, by the way, is improving with every issue - in both its look and content. **Peter Dalton, London**

Sergeants 3 is supposedly written by WR Burnett from the film. (Pocket Book 6160, 1962). I wonder if it was ghost written, as two of Burnett's titles were written by Robert Silverberg- "Round the Clock at Volari's" and "Taming of Milkey Free"? **Frank McKeever, N Ireland**

Editor - The Sergeants 3 Pocket Book also lists "Mi Amigo", "Pale Moon" and "Underdog" as by Burnett. The 1961 United Artists film had an all star "rat pack" cast including Frank Sinatra, Sammy Davis Jnr & Dean Martin is described as "a high spirited parody of Gunga Din" and "unfunny" by Leslie Halliwell.

Very interested to talk to you at the Small Press Fair last Saturday. "On Comedy" should be of particular interest to anybody who collects 1950s and 1960s Beanos, as it gives a history, a background, and a context to the comics they collect. (The same applies to collectors of the Beano after I left, as it gives a history of the beginnings of it all). **Leo Baxendale, Stroud.**

I thought Issue 3 quite interesting and can answer at least one query, whilst another has elucidated one for me!

The photo of the western story by "Frank Richards" on page 21 is certainly the author of Billy Bunter fame. In a letter dated April 17th 1954 Frank Richards states sic "I have written a paperback for "The Atlantic Book Company" entitled "The Lone Texan"" based loosely on his own famous pre-war cowboy "The Rio Kid". The story was about a cheery young cow-puncher named "Fresh" who operated from the Bar Seven ranch.

The revelation by Steve Holland that John Watson was an ex-RAF pilot solves a mystery of who originally wrote (or handled) a trio of stories dealing with the Royal Flying Corps in World War One, in the War section of titles by Press Editorial Syndicate.The late Howard Baker - a personal friend for over 35 years told me that a man named "Watson" was involved, whom he thought was connected with Mayfower Press. Unfortunately Bill had a terrible memory! The stories were actually published under the famous house name "Peter Saxon" but rewritten by Ross Richards.

On Tarzan pastiches surely one of the most cleverest coined was "Marzipan of the Japes" - whilst in the enormously popular field of Sherlock Holmes - it must surely be Sherbert Foames. -**Bill Lofts, London.**

Editor - Thanks Bill for the suggestion of a future feature, in patiche names and titles. Have any readers got favourites or would like to put together a top ten.

I recently acquired PP & CC 3, and am very impressed. It's about time the British gave some interest to this area. Whilst the Americans have had magazines of this kind for years, and have a wonderful array of them at present, we are sadly lagging behind, even though we have as impressive a history of book and magazine development as they do.

I would love to write something for PP & CC. You may have seen my articles in US mags like Echoes, Pulp Vault and Books Are Everything, though they have been tailored for the American market. Perhaps an anecdotal piece on "The Search for A.J. Merak" or one on "Who was Arlton Eadie?" I haven't concluded that one yet, but if the article intests you, it'd be a good spur to complete my research! This is a fascinating little mag and I hope it continues for many

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by PERRY LINDSAY
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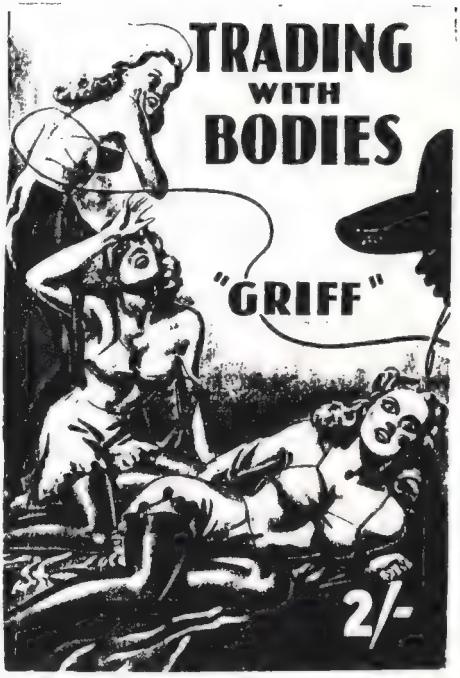
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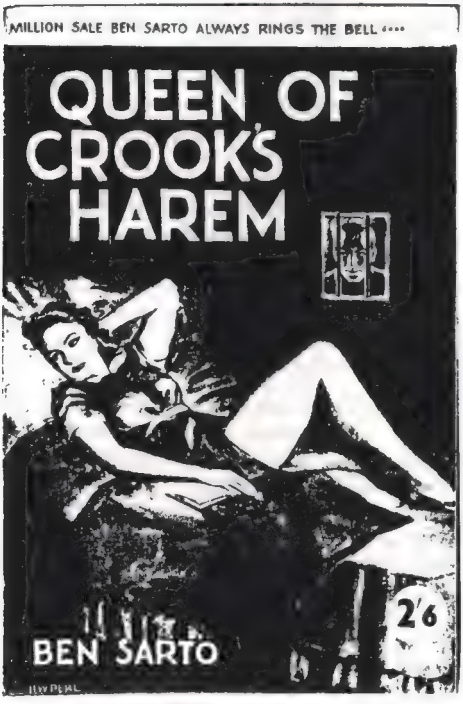
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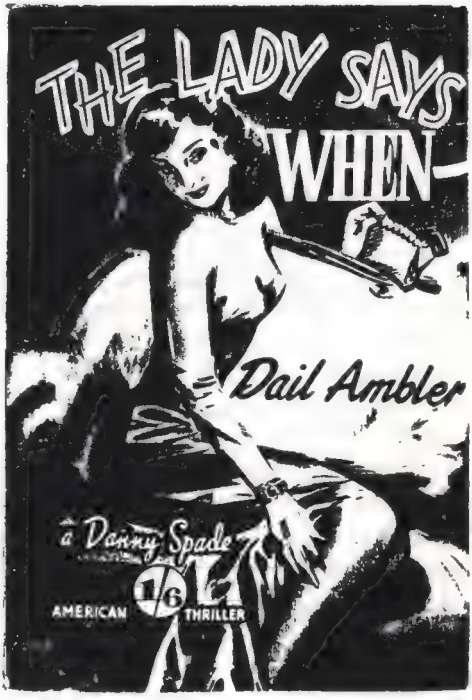
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years. -**Mike Ashley, Chatham, Kent**

Thanks for your support of IPCS. We have been promoting the British Show. I found your mag to be fascinating and the quality extraordinary.

In your section on American bookdealers, could you correct our listing. We are not related to Gryphon Publications and it should read:

Free Monthly Catalogues issued for Collectable paperbacks. Free Monthly catalogues of Hardcover Detective, SF and Literature. Free Auction Catalogues issued monthly of Rare Paperbacks. Publishers and founders of the IPCS Journal ans Society. Cohosts of the 3rd Annual NY Paperback Expo (2 days). John Gargiso & Joe Crifo, Gorgon Books, 21 Deer Lane, Wantagh, NY 11793, USA

Editor- Yes I fully endorse the "International Paperback Collectors Society" as excellent value at $15 for membership including a bi-monthly newsletter. Meet other collectors (by post), find out about the shows and all the US Auction prices. UK collectors interested in British pbs will find that many have migrated over the water and need repatriation.

Steve Hare (Puffin article in this issue) contributed to a Pan bibliography that I published some years ago. I intend to reissue this and I'm working towards publication of bibliographies of the G/GP (2/6d) seies and one covering reprints from the 1/6d seies. The frustrating thing is I lack details of only 15 titles to be able to complete a full bibliography of the 700+ G/GP series and the temptation is to postpone publication until they turn up. **Dave Gregory, 61 Larkway, Bedford.**

I have much enjoyed the first three issues, particularly the Robeson (Doc Savage and Avenger) articles, myself being an avid collector. The London Bookfair was a great sucess, I picked up many books and met EC Tubb. Keep up the good work. **G.J. Sabin, Dudley**

READERS LETTERS

Paperback collecting has really taken off in the last few years and the opportunities for bibliographies are endless. The one I'd welcome would be on USA Pbk originals, non fiction and classified by subject. I imagine the list would be huge, but if available in subject categories quite a lot of collectors would benefit. I would like to buy a title for my collection and if a reader has a copy I would be happy to pay a tenner. It is "Love a La Carte" by George St George. Tower Publications USA 1964. Probable publishers No 42-405. **Graham J Read, 25 Cecil Ave, Sale. Cheshire, M33 5BW**

I was delighted to discover PPC No3. It is the first British magazine I have found that deals in depth with my interest in British Science Fiction of the fifties in comics and pulps.

For over a quarter of a century I was a fan of an artist whose name I didn't even know. In the fifties many artists did not sign their comic strips, but one of them had a style so distinctive that I knew and collected his work whenever I stumbled on it. Only in the last ten years have I discovered that the creator of Rick Random and Space Ace was called Ron Turner. Only within the last five years did I discover that he continued working after the fifties and I started to collect his recent work. I was therefore delighted to discover the feature in your magazine - in fact that was what made me buy it.

The co-incidence ia amazing. Only the week before I had been thumbing through the Comic Price Guide when I noticed that one of the stories in Tit Bits SF Comics was the fondly remembered "Deimos Deadline". My copy is long lost, I'm afraid, and I had been trying to remember the comic containing the story. Then after 30 years I find it referenced twice in a fortnight.

Steve Holland may be interested in the newspaper cutting below about Thomas Lane cofounder of Tempest Books (with George Dawson). Two books are listed in Richard Williams' checklist "Chums Ride the Range" and "Two Guns Shoot it Out".

JOURNAL AND GUARDIAN,
FRIDAY, NOVEMBER 16, 1945

Bolton Man's Wild West Book

Another Bolton literary personality has loomed on the horizon. One morning there appeared on my desk a handy-sized novel of the popular type, with a handsome tough guy firing pistols with both hands printed on the cover. The author is Fearnley Lane, which pen-name only partly disguises Mr. Thomas H. Lane, 19, Chelsea-rd., Bolton. Mr. Lane is an ex-cotton worker, and tells me that he has just given up his job at Tootal Broadhurst Lee Co.'s local mills in order to devote his whole time to authorship. He began writing when he was 30, and all kinds of difficulties and disappointments have not cured him of the habit.

Mr. T. H. LANE

Now he is in the happy position of holding a contract to write novels, and is contemplating a trip to America next summer to study the Wild West in its most woolly spots. Incidentally he has been heard on the air. His new book is "Two-Gun Shoots It Out" (Lecker, Stoke-on-Trent).

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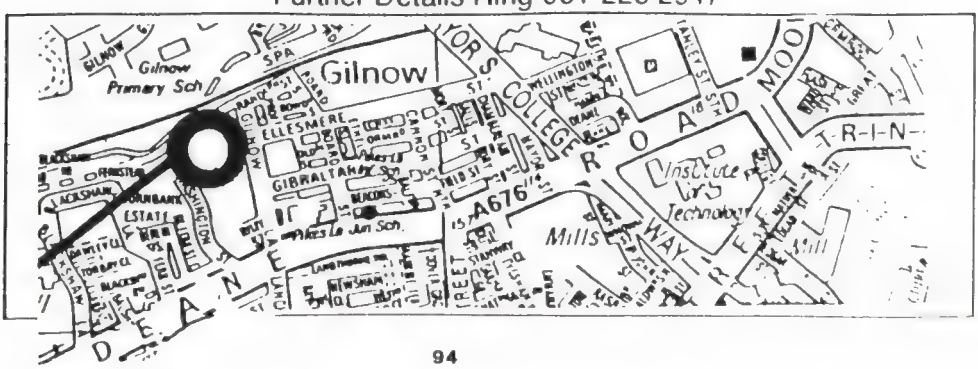

READERS LETTERS

It was great to see a new strip from Ron Turner- you are to be applauded for commissioning it. (*thanks to Phil Harbottle for this*). Is there any source book or bibliography of his comic work? (*Phil Harbottle and John Laurence - Turner's Agent have much of this info and we would certainly like to see more in PPC about Ron's work - there is talk of a book on Ron's work, perhaps we can publish this if readers think its of interest).*

Beside Ron Turner's work, some other topics I would love to see covered in your magazine are: Captain Valiant Comics, Nebula Science Fiction Magazine, Nova SF (New Worlds pre- Moorcock, Science Fantasy and Science Fiction Adventures). Also even though they were hardbacks, I think the childrens annuals from the 50s would fit into the scope of what you are doing. For instance "Lauries Space Annual" contained the first work I remembered reading by EC Tubb, and I think it had something by Sidney J Bounds as well. I would love a replacement copy. **Ian Bunker, Sale, Cheshire**

You have improved production a lot. A bit of colour on the cover helps too. Nice to know Norman Lazenby is still active; I remember his early stories well. **Sydney Bounds, Kingston on Thames, Surrey.**

I wish you great sucess at the PB show. I held my Twelth Annual Paperbach Show and Sale in Mission Hills, nr Los Angeles on April 13th, 1991. I had six guests who showed up to sign books: Robert Bloch, Robert Colby, William Nolan, Gordon Shirreffs, Hank Stine ans AE Van Vogt. The authors all were there an hour at least and Bloch, Nolan and Van Vogt signed books constantly for over two hours! The show opened at nine and was crowdwd all day until nearly four in the afternoon. The show turned out really well and the dealers sold even more than last year. I put on the show each year, usually in April, and anyone who is interested can contact me. **Tom Lesser, 19947 Vintage Street, Chatsworth, Calif, 91311, USA** or feel free to call ma at 818-349-3844. I collect a large range of pb material including British Paperbacks and Boardman Hardbacks and have many American books for exchange or sale. I am looking forward to meeting many new friends at the First British Collectors Show on Sept 7th - (*Tom brought over a fine selection of Teen Gang and Hardboiled Detective material that sold out pretty rapidly, he also bought plenty!)*

I'm looking forward to seeing the Steve Holland/Nornan Lazenby interviews tomorrow night (Tues. 29.10.91) (*Guess who missed the programme, and I wasn't the only one - can anyone provide a VHS copy for readers?).*

The St. James 20th Century Western Writers Encyclopaedia is out. and a "mighty fine" tome it is, nearly 900 pages - but at £75 a copy retail. I doubt that you can sell many. I've still no news on "Vultures in the Void" from Borgo. Paperback Parade No26 is out and most of the Issue is Vargo Statten/Ron Turner. Steve Chibnall's book on Heade is an absolute gem: literate, understated text, a pleasure to read - and packed with 100s of great colour repros. I've been assisting Steve with some hitherto undiscovered Heade items, including many juvenile. If you haven't ordered copies- you should- it will sell well. Phil Harbottle, 32 Tynedale Ave, Wallsend, Tyne & Wear.

Editor - Yes you can get Paperback Parade 26 and Steve's Heade book from Zardoz at £3.50 and £9.50 resp (post included)

I would like more in PPC on pulps and adventure type stories like the French Foreign Legion. Another interest are WW1 flying magszines that were around at the same time as the Detective and Western Magazines. **R Hopkins, Birmingham.** (*more ideas for writers of articles)*

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QUESTION TIME

I picked up on my travels two UK MacKills Mystery Magazines from the early 50's. I wonder if they have any value as I've never seen them listed in any catalogues I receive. They are:

Sept _1953 with Raymond Chandler's "Finger Man" illus on the cover and stories by Christie, Charteris, Cole, Bentley, Vickers, Crofts and Patrick

May 1953 with Rex Stout's "Before I Die" illustration on the cover, stories by Christie, Charteris, Carr, Fraser, Innes, Vickers and Creasey

Ed Smith, 9 Brentwood Drive, Jackson, NJ, 08527, USA

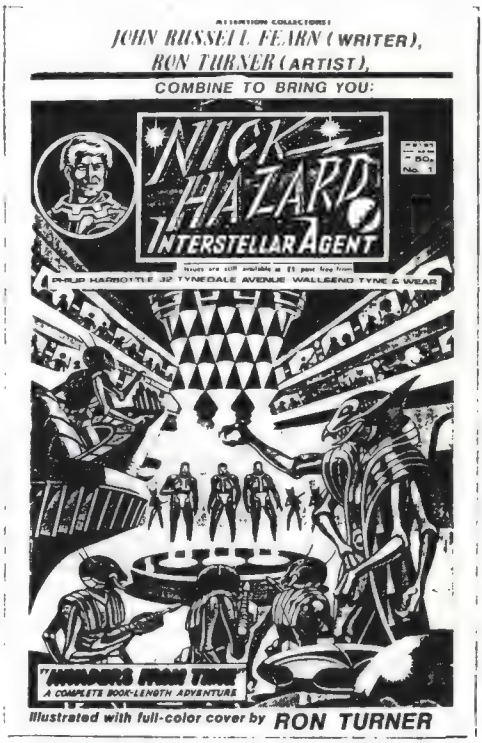
Editor - as wuith all of these rarer crime mags, the value depends on the writers in each issue. Strong interset in the authors Chandler, Crofts and Carr could push the prices well above the typical £3-£4 asked usually for these magazines. In the British market I would guess around £5 each. Have readers any info on MacKills as it does not turn up as often as Suspense, London Mystery, Edgar Wallace, Saint etc.

Which Lone Star Comics have in Ron Turner's "Space Ace". I have mainly Vol 4 or 5 and none contain them?

JRF Presents Nick Hazard No1 contains a reprint of Space Ace from Lone Star Vol4 No6; where was the reprint in No2 from?

Was the artwork for Harrier Books Nick Hazard No2 completed or only the cover? If so is it likely to appear anywhere soon?

Finally, a really obscure one. In the Price Guide entry for Super Detective Library 91 - "Rick Random and the Mystery of the Milky Way" the artist is listed as "other"; and clearly the artist for most of the book is not Turner. However the splash page does look like his work apart from the inset face of Rick Random). Does anyone know the background to this?



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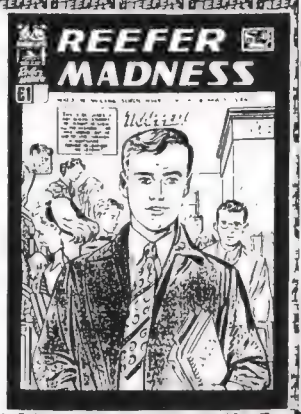

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